

July 6

Is 3d Every Thursday

AMATEUR CINE WORLD

Photo
on liford film



**Music
for
Your
Films**



**HOW
TO
EDIT**

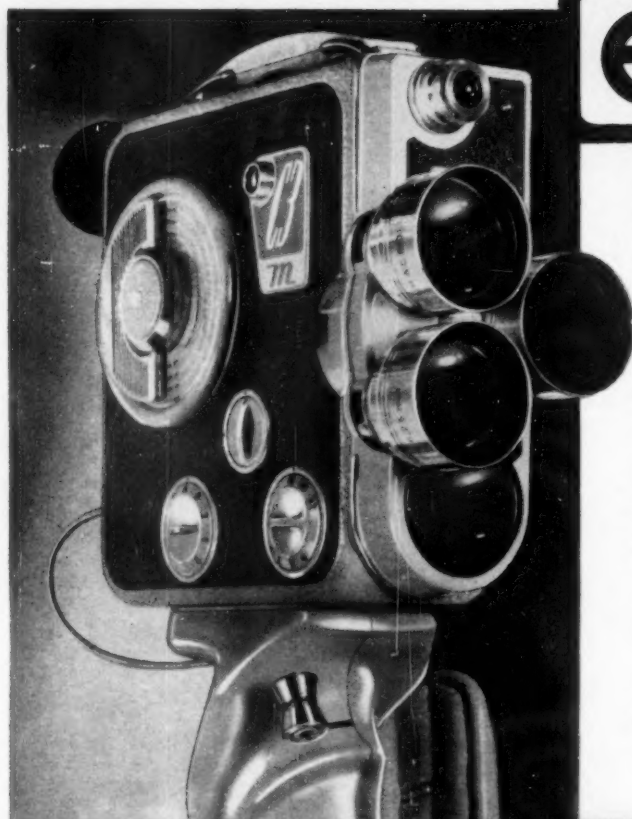


A FOUNTAIN



PUBLICATION





eumig

C3m

8mm. CAMERA

A high quality, thoroughly reliable 8mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1 : 1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. A back wind handle is provided.

Lens turret with EUMIGON f/1.8/12.5mm. standard lens, EUMACRO 2.5X (31.25mm.) extra long tele-attachment and EUMICRON 0.5X (6.25mm.) wide angle attachment. Central focusing wheel operating on all three lenses with 'fixed-focus' settings for each. Telescopic viewfinder (1 : 1) with automatic masking for each lens.

Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in view-finder. Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running. Substantial pistol grip with wrist strap and cable release.

£81 - 7 - 6

Extras: Parallax Compensation device, leather cases, Matte Box set complete with sliding masks, and a range of other accessories.

eumig

P8m Imperial

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in coupling system (3½ i.p.s.).

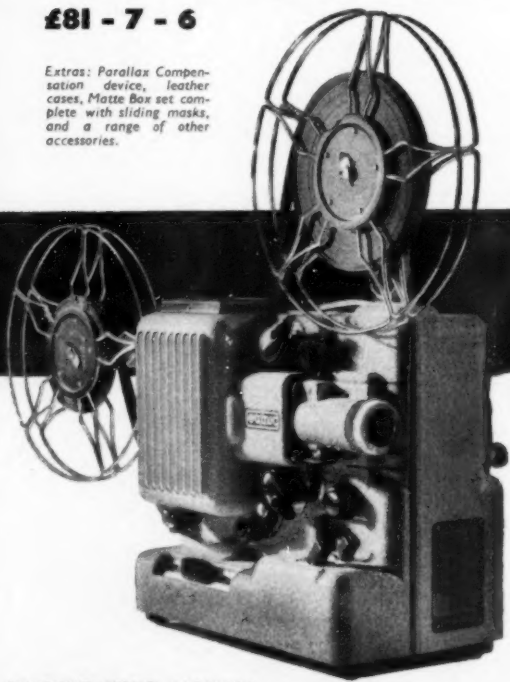
To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following features:

PRE-CENTRED 12v./100w. lamp. EUPRONAR f/1.4/20mm. lens. Visible reverse projection. Power rewind. Frame-by-frame still projection. Automatic heat filter for stills. Price, complete with lamp and two 400ft. reels.

£43 - 5 - 0

P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400 ft. reel **£30 - 15 - 0**



IMPROVE YOUR MOVIES!

Buy a copy of the EUMIG MANUAL from your dealer. Packed with hints for putting a really professional touch to your films.

PRICE: **£1 - 1 - 0**

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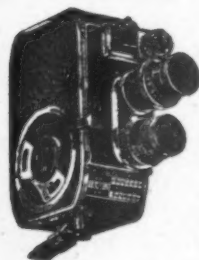


SPECIALISTS in cine

At 127 New Bond Street almost one-half of the ground floor is allotted to a self-contained cine shop. Here 10 salesmen sell nothing but cine cameras, projectors and all other equipment you need.

At the other Wallace Heaton branches, trained specialists in cine are available to advise you, and a theatre for the demonstration of projectors is part of the service (as at 127 New Bond Street).

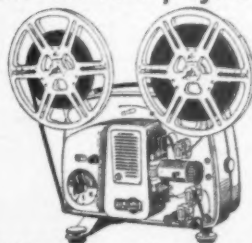
A fully recommended 8mm. outfit by BOLEX—the B8SL



This latest addition to the range is especially suited to the beginner and the not-so-expert who still want to make good films. The keynote is simplicity, but all the features for good film making are included.

The B8SL has a twin-lens turret. Behind-the-lens light-meter-controlled exposure setting is built-in, there is a single filming speed of 18 f.p.s., and the finder shows the fields of both lenses. Single frame control is fitted, and a safety lock. Everything for simple yet efficient film making is included. With Yvar f/1.9 fixed focus standard lens, and Yvar 36mm. f/2.8 Telephoto focusing lens, the price is £59 19 9.

and the 18-5 projector

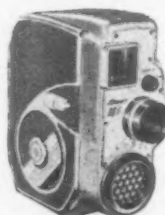


The 18-5 shows your films at the standard speed of 18 f.p.s. At the touch of a control, you can drop the speed to 5 f.p.s., to get ultra-slow motion; to analyse action, to see every detail, to make short sequences of still subjects stay on the screen and so to save film, and to help in editing.

Speed change is instantaneous, and there is no chance of damaging the film; the shutter automatically changes from 3 blades at 18 f.p.s. to 9 blades at 5 f.p.s. to safeguard the film against lamp heat and to eliminate flicker.

The 8v. 50w. projection lamp and the 15, 20, or 25mm. are available to suit the size of your room. A single switch controls projection speeds and reverse running at 18 f.p.s. with lamp on or off. Threading is very simple; the lens holder pivots clear of the film gate. Lubrication is unnecessary. The 18-5 is built into a smart two-tone carrying case, weighs 15 lb. and is 10 1/2 in. x 8 1/2 in. x 6 1/2 in. overall when closed. Price £57 10/-.

The price of this fine outfit—B8SL camera plus 18-5 projector—is £117 9 9, or on Wallace Heaton's Easy Payment terms, deposit £24 9 9 and 18 monthly instalments of £8 6 7

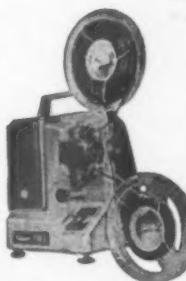


viewfinder attachments are available. Price £46 17 6.

The BAUER 88F for automatic or manual 8mm. filming

The exposure meter which has a film speed adjuster, is coupled fully automatically to the aperture and the meter scale and sufficient light indicator are visible in the large bright viewfinder. Alternatively the automatic action can be overridden to give the operator full control of exposure. The trigger release mechanism incorporates single frame, normal run or continuous run controls. The lens is an f/1.8 Schneider Xenoplan 12.5mm. instrument for which wide angle and telephoto attachments and

—and the T10L projector



This neat well-constructed projector is exceptional for the size and brilliance of its picture. The projection lens is an f/1.4 16mm. and the illumination comes from a 12-volt 100 watt projection lamp; together, these features are responsible for a picture of remarkable brightness and definition and large size can be achieved even in a relatively small room. Moreover, the unusually silent running makes it possible to put this projector in the middle of the audience without distracting noise. The T10L runs at perfectly constant speed; the spool arms have 400ft. capacity. Price with f/1.4 16mm. lens 200ft. spool and connecting cable, £39 17 6.

Complete outfit price—88F plus T10L, £86 15 0 or deposit £17 15/- and 12 monthly instalments of £6 3 8

For expert SPECIALISED cine sales—and any advice or information you need—and all the services you need for good movie-making—call or write to 127 New Bond Street, or either of Wallace Heaton branches.

The first step in choosing good equipment—the BLUE BOOK

The 1961/62 Blue Book describes and illustrates all the cine equipment that can be honestly recommended as being reliable and good value-for-money in its class (including the good Japanese)—over 50 cine cameras, about 25 projectors, and all the accessories you need—as well as still equipment.



With 224 pages and 1000 illustrations the Blue Book costs 2/- post free



WANTED

KONICA ZOOM 8 MODEL II

Have you seen this Camera?

It's the internationally famous Konica Zoom 8 Model II. Wanted by the C.I.D. ("Cameras Ideal" Dept.), the F.B.I. ("Foto Beautiful" Inst.), the Deuxieme Bureau (de Photographie Extraordinaire), and home movie enthusiasts in every country. Of course, there's more to the Konica Zoom 8 than meets the eye. Instead of conforming to the usual bulky shape—it's a rebel. Cunningly concealed within that sleek compact case is a zoom lens. That's not all; the fiendishly clever construction enables it to execute fade-outs, fade-ins and lap dissolves, simply and efficiently. It has been unanimously appointed leader, because it is so far in advance of its rivals and it has set the pattern for the future.

REWARD

To the person persons who capture this brilliant zoom lens cine: the satisfaction that the Konica Zoom 8 Model II outdates the rest, and a lifetime of first class filming.

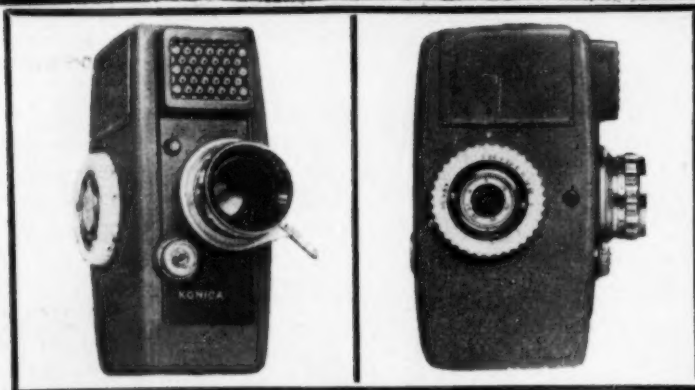
Price £94.16s.4d. Soft Leather Case—£3.19s.11d.

'proved by professionals'

For leaflets and full information on this camera contact your dealer or sole importers:

NORTHGATE (CAMERAS) LTD

Dept. CW3, 119/125 Wardour St., London, W.1
Telephone: GER 7038/9; 7030



DESCRIPTION

Specially designed Zoom Lens . . . The V-HEXANON f/2, f=12 to 32mm., super anastigmat which gives superb definition, comprises 8 elements in 4 groups. Continuous change of focal length from 12 to 32mm. provides "zoom" effect.

Reflex Viewfinder . . . Utilizes the main lens, and therefore completely eliminates parallax.

Cross-Coupled Exposure Meter . . . Visible in the viewfinder field. Foolproof exposure adjustment is effected merely by zeroing in the meter needle to the fixed index mark.

Choice of Camera Speeds . . . Four shooting are available—16, 24 and 48 frames per

second in conjunction with remote control unit as well as single-frame exposures.

Electric Motor Drive . . . Eliminates bothersome winding of clockwork spring. Powered by four standard penlight batteries.

Film Rewind Mechanism . . . By watching the frame counter while turning the film rewind knob, it is possible to back-track on exposed portion of film for making double exposure and lap dissolves.

Aperture Black-Out . . . Complete closing of aperture is provided to facilitate fade-in, fade-out and lap dissolve.

Dimensions and Weight . . . 6½ x 5½ x 3½ in. Approx. 2½ lb.

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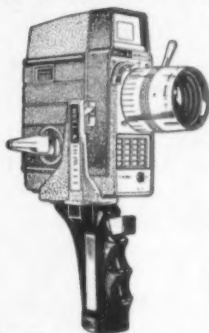
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NOW AT LEADENHALL STREET

The new BELL & HOWELL AUTOSET III

—with ZOOM Lens



The latest version of the popular AutoSet has an f/1.8 zoom lens, with focal length adjustable from 19mm. wide angle to 29mm. telephoto. As you zoom the lens, the viewfinder zooms automatically to show the correct field of view.

The Electric Eye exposure meter fitted sets the lens to the correct aperture instantly, and shows a coloured indicator in the finder when the light is too bad for filming. Films with speeds from 5 to 40 ASA can be allowed for. For special lighting conditions the aperture may be set manually.

The AutoSet III has a 3-way control for single frame, continuous and normal filming. An A to D converter and a haze filter are incorporated; the zoom lens is a fixed-focus.

Price, complete with pistol grip and leather ever-ready case, £74/19/4, or deposit of £15/19/4 and 12 monthly instalments of £5/5/9.

**8mm. NIZO
HELIOMATIC "FOCOVARIO"**



**AUTOMATIC
EXPOSURE CONTROL
REFLEX VIEWFINDER**

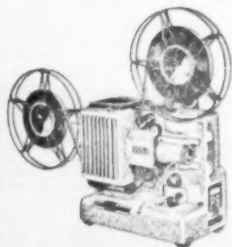
5 speeds, Backwind
F/1.8 Angenieux Zoom Lens
£139/10/0



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Over 50 latest Cine Cameras,
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P8M. Forward, Still or Reverse.
£36 0 0

PM8 Imperial Built-in coupling
device for tape recorder.
£43 5 0

P8. Same brilliance but simpler
model £30 15 0

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CANON ZOOM

8mm. CAMERAS

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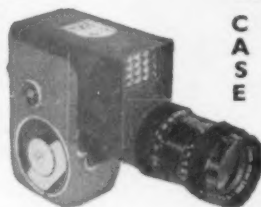
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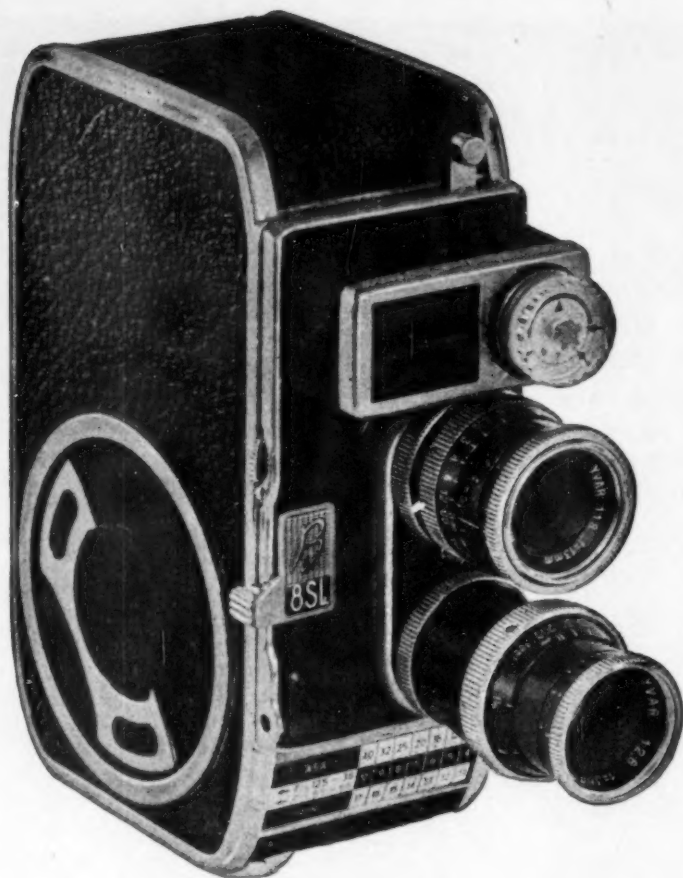
DEPOSIT £21 · 12 · 7

12 Monthly Payments of £ 7 · 8 · 9

or 18 Payments of £ 5 · 2 · 10

or 24 Payments of £ 3 · 19 · 7

**IF YOU WENT TO THE PHOTO CINE
FAIR AND SOME ITEM OF APPARATUS
INTERESTED YOU WRITE TO US, IF
WE THINK IT GOOD WE WILL STOCK
IT, PROVIDING IT IS AVAILABLE.**



NOW YOU CAN START WITH THE BOLEX B8SL

Owing to the great popularity of this twin-turret Bolex B8SL, it has been possible to bring the price of this model down to £59 19s. 9d. It puts within reach of every beginner the supreme professional quality that has made Bolex the ultimate choice of the experienced cine enthusiast. The B8SL has the Bolex built-in lightmeter with the photo-electric cell immediately behind the taking lens. And the camera body and mechanism are made with the absolute precision you expect of Bolex. It has real

standard and telephoto lenses—not just supplementary optics—essential for needle sharp definition that is vital to modern highly sensitive films. It is simple to use, yet very versatile. You can switch immediately from long shot to close-up adding enormously to the interest of your films. And you will know that with either lens every shot will be crisp and clear and colour true.

See your Bolex dealer now—and be ready for a wonderful summer of moviemaking!

B8SL complete with Yvar 13mm

f:1.9 fixed focus normal lens and

Yvar 36mm f:2.8 focusing mount

telephoto lens, £59 19s. 9d.

Model C8SL, single lens version,

also available.

BOLEX BUILT LIKE A WATCH

and made in Switzerland

CINEX LTD BOLEX HOUSE SOUTHGATE LONDON N14 FOX LANE 1041 (6 LINES)



DOLLONDS



LOOK FOR THE OWL IN THE WINDOW

Starting Home Movies? Or Zooming Your Way to Fame?
Come to Dollonds for the latest apparatus – at all price levels.

8mm. Wollensak C74 Power-Zoom



For zooming while filming with this camera you simply press either the Telephoto or Wide Angle buttons to achieve power-zooming. 25-foot double-run spool loading. Automatic electric-eye exposure control. Coupled zoom viewfinder. F/1.8 Wollensak Raptor Zoom lens from 9mm. to 30mm.

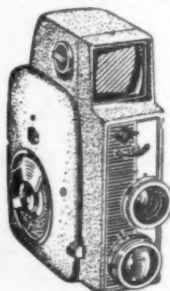
£89 . 18 . 0

Leather case £4/10/- extra. Price complete with case: £94/16/-. Or deposit of £18/16/- with 18 monthly payments of £4/12/11 or 24 at £3/12/10.

8mm. AGFA

MOVEX AUTOMATIC I

Photo-Cell Adjusts Aperture During Filming



The built-in exposure meter may be set for ASA film speeds from 8 to 400. There is a colour warning against over- or under-exposure. 12mm. f/1.9 Agfa Movestlar lens in focusing mount from infinity to 7in. Footage indicator in feet and metres. Viewfinder adjustable for tele-attachment. Now only

£47 . 17 . 7

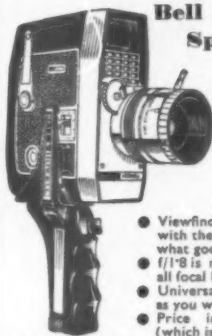
Case £3/6/1. Price with case £53/2/8 or Deposit of £11/3/8 with 12 monthly payments of £3/15/3 or 18 at £2/11/4.

Bell and Howell Sportster V

8mm.

Zoom Camera

For focal
lengths from
9mm. to 27mm.



- Viewfinder image "zooms" with the lens to show exactly what goes on the film.
- f/1.8 is maximum aperture at all focal lengths.
- Universal or selective focus as you wish.
- Price includes Pistol Grip (which is detachable)

- Price includes English Hide Compartment Case.
- ELECTRIC-EYE computes the correct exposure for you.
- 3-way starting button for normal, slow-motion and single shots
- Normal/Slow-motion change-over and back again with camera running.

£105 . 11 . 1

Or deposit of £21/11/1 with 18 monthly payments of £3/2/8 or 24 at £4/0/6.

8mm. Admira SF



The Admira SF is a slim, compact 8mm. cine camera. One need have no film failures with its built-in exposure meter that shows if there is sufficient light for filming. Fitted with a 12.5mm. f/2.8 Mirar lens, fixed focus that prevents "out of focus" shots. Optical finder and single speed of 18 f.p.s. Price of camera with wrist strap.

£24 . 10 . 0

Or Deposit of £3/10/- and 8 monthly payments of £2/15/-.

8mm. EUMIG C5 Zoom Model

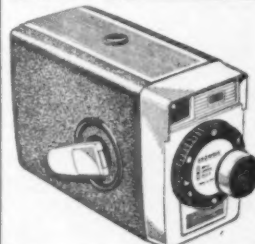


Here is the latest camera from Eumig! Something really new—a fresh design entirely. It is a reflex zoom camera, covering focal lengths from 10 to 40mm. The reflex viewfinder collects 15% of the light entering the lens by means of a prism placed before the diaphragm. The result of this is that the viewfinder image is always of a standard brightness, whatever the aperture in use. Full aperture is f/1.8 and exposure control is automatically governed by the built-in exposure meter. Zooming control is manual by the large wheel at the camera side. The film is driven electrically by five 1.5 volt penlight batteries which will expose twelve double-run films at 16 or 32 f.p.s. The zooming control also incorporates a focusing control; is observed visually in the viewfinder.

£117 . 18 . 3

Holdall Case £5/10/3. Price complete with case is £122/18/8 or Deposit of £24/18/8 with 18 monthly payments of £5/19/9 or 24 at £4/13/11. Pistol Grip is £3/18/6 extra.

8mm. Kodak Brownie 8 Movie



- Load with a roll of Kodachrome 8mm. colour film.
 - Wind the motor and set the "Weather" dial to the prevailing conditions.
 - Sight your subject and—SHOOT!
- The result is 50ft. of colour film ready for projection when you receive it back from processing. With f/2.7 lens and the simplest camera to operate, you're ready to make your own movies—in colour! 8mm. Brownie 8 Movie, **ONLY** Or Deposit of £1/7/- with 8 monthly payments of £1/8/11. **£12 . 7 . 0**

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ASTRO**

Only Dixon's huge buying power could permit the price to be slashed from £37/10/- TO

by purchasing the entire factory output to the U.K., tremendous savings can be passed on to you. Just compare the Astro specifications with any other projector under £50. Order by mail and see for yourself on seven days' free trial.

£24.10.0

500 W. PREFOCUS LAMP is included in price. Very cool running due to powerful blower and extra large finned lamphouse with aluminium thermal screen. COATED f/1.5 HIGH DEFINITION projection lens of 20 mm. focal length gives crisp pictures 50% larger than conventional 25mm. GATE STOPS "SPLICE JUMP" by ingenious side tension springs. All-nylon gearing for quiet running. FEATHER-TOUCH MICRO-SWITCHES control interlocked lamp, motor and blower operation. Fully variable range of speeds. 400-FEET SPOOL ARMS give full half-hour's show.

Five Year Guarantee. Case 37/6.

£2 down and 8 monthly payments of 40/6 or DEPOSIT £3 and 12 of 35/-, or 18 of 24/3 inc. lamp.

500w. lamp f1.5 lens 5 year guarantee

The Wonderful, Fantastically Popular

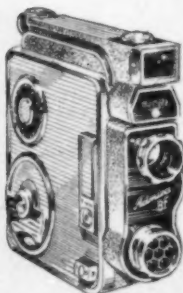
ADMIRA 8mm. Cine Cameras

They sell like hot cakes—simply because they give unapproachable value for money. Both these fine cameras are manufactured with the utmost precision, and offer every feature for advanced movie-making at an unbelievably low price. Come to any Dixon Branch and see for yourself—or fill in the order form now. Remember, there are 10 days free trial and a 2-year guarantee.

Sensational new Magic Eye 8mm. camera

ADMIRA 8F

£24.10.0

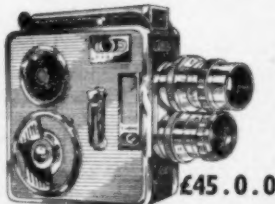


The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up pointer in the eyepiece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 2ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy panning, etc. Wonderful value. Sent on 10 days' Free

Trial for only **£2 DOWN** and 8 monthly payments of 40/6 or DEPOSIT £5 and 12 monthly payments of 35/- or 18 of 24/3.

With new superfast lenses

ADMIRA 8 IIA



£45.0.0

Slim-built twin lens turret 8mm. cine camera with f/1.9 normal and f/1.9 telephoto lenses. Parallax-corrected viewfinder. Motor has cut-out to avoid slowdown. 5 speeds to 48 f.p.s. and backwind. Sprocket feed for rock-steady pictures.

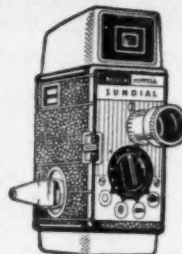
£4 DOWN and 8 monthly payments of 45/10/3 or DEPOSIT £9 and 12 monthly payments of 44/6 or 18 of 45/-, E.R. case 64/5/-.

SENT ON 10 DAYS' FREE TRIAL: AT YOUR NEAREST DIXON'S NOW

fine low-priced movie camera

B & H SUNDIAL

£23.15.7



EVEN a beginner can make colour movies to be proud of with this easy-to-work camera. Has fast f/1.9 lens, fixed focus making any adjustments unnecessary. Large, built-in exposure setting dial for all lighting conditions—just dial and shoot.

£2 DOWN and 8 monthly payments of 58/6, or Deposit £5 and 12 monthly payments of 33/9 or 18 of 23/6.

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ON MOVIE MAKING



Dixons send you, with all orders, a free How-to-do-it photographic book. These have been specially written by Stanley Dixon and are unobtainable elsewhere. Seven different titles make sure that you get the best from your equipment when you buy from Dixons.

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EUMIG—A Name

To Conjure with in Moviemaking

EUMIG C3M £81.8.6

The camera of tomorrow For you TODAY

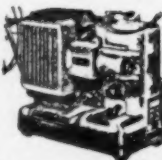


Famous C3 model now with turret of f/1.8 lenses. All three focused at once by central wheel. Automatic viewfinder masking. Coupled exposure meter for all films. Variable speeds, pistol grip included. A wonderful cine-camera for the most marvellous movies of your life.

£8 DOWN and 8 monthly payments of £9/17/- or DEPOSIT £16/10/- and 12 of £3/16/6 or 18 of £4/1/- or 24 of £3/2/3.

EUMIG P8M

£36.0.0



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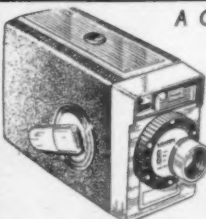


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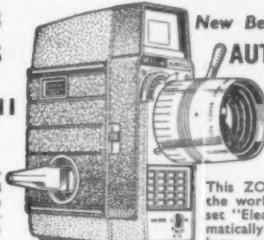


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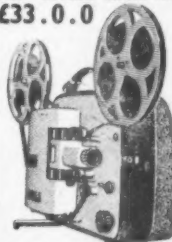
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Vol. 2. No. 24
(Old series Vol. 26 No. 24)
6 July 1961

Edited by
GORDON MALHOUSE

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BRIAN WATKINSON
M.B.K.S.

Advertisement Manager:
TREVOR JONES

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HOW TALKIES BEGAN

JUST 35 YEARS AGO this week, the fate of the silent film was being decided, at dead of night, in a New York opera house. There, in early July 1926, a team of electrical engineers and Hollywood technicians were shooting (in the small hours because they needed quiet) the final scenes of the Vitaphone demonstration programme—the group of films that was to prove the practicability, for the commercial cinema, of motion pictures with synchronised sound.

They were not the first to try. From 1895 onwards, there had been several attempts to run projectors and phonographs together; hundreds of short musicals had been produced, and even lip-sinc. of a sort had been achieved. But without some means of boosting the vibrations picked up from the groove these films were usable only in the smallest halls. After 1914, no more were made.

Without valve amplification, sound films for large audiences had to remain a dream. This, and electrical recording, came during the next decade, and by the time the Warner brothers and Western Electric jointly sponsored the Vitaphone experiment, both were well developed arts. Technically, therefore, success was to be expected. Commercially, it depended upon the reaction of the public and industry to the demonstration films.

Doubts on this score were dispelled by the triumphant première, held in August 1926, and the Warners moved fast. By January 1927, they had *The Jazz Singer* running in New York. A few lines of dialogue—unscripted, disliked by the Warners, but immense in their impact on everybody else—poured from Al Jolson's lips. The talkies had arrived.

So long afterwards, it could hardly be expected that fresh light could be thrown on this, the familiar story of the reference books. However, at the National Film Theatre last month fascinating new details were added by Stanley Watkins, the English-born engineer who led the Western Electric team during the early trials, the making of the demonstration films, and the subsequent conversion of major studios to sound. In inviting him to give an eye-witness account of those momentous days, the British Film Institute put future historians of the cinema greatly in its debt. This will be clear next week. *ACW* is to publish Mr. Watkins' reminiscences—those heard at the National Film Theatre and others, no less interesting, from a tape recording made by him earlier and kindly lent to us for transcription by John Huntley of the B.F.I.

Absorbing as it is, this account of the coming of sound in the commercial cinema may seem strange material for a journal devoted to amateur filming. In fact, though the men who made the screen talk were professional engineers and showmen, they did it in the spirit of the true amateur—with the same enthusiasm for a new idea and the same gift for ingenious improvisation. They also had the same readiness to ignore scientific principles when a snap decision might save time; as readers will learn, one of the most hallowed constants in cinematography, 24 f.p.s., came into being just like that.

THE SOGGIES

"Are you sure there isn't an easier way of getting aerial shots?"



Editing an Unscripted Film

The shots had to be taken as opportunity offered, in the order in which the events took place, but much could be done to mask inadequacies by re-arrangement and trimming. **DOUBLE RUN's** account of how he undertook the task provides a valuable lesson in editing.



I HAVE JUST SPENT nearly two hours editing a 2½ minute sequence. The subject: how young Peter got on in his school's cross country race. It was a dull, overcast day, so I loaded up with Agfacolor and found I needed an aperture of f/3.5—f/4. As soon as I saw the course, I realised that I could film only the start and finish, and would have to rely on reaction shots of spectators to bridge the gap.

I used an Agfa Movex Automatic because it has a focusing lens which would allow me to take shots a fixed focus lens could not have handled. For example, with a 10mm. fixed focus lens at f/2.8 you can't get closer than 6ft. 8in. (5ft. 1in. at f/4). But I was able to use this 12.5mm. lens at less than 3ft., and since it was a focusing lens, the aperture made no difference.

Here are my off-the-cuff shots in the order in which I took them:

- | Shot | Sec. | |
|------------------|------|--|
| 1. MS | 10 | Competitors at starting point. |
| 2. MS | 5 | Camera pans with Peter as he joins them. <i>Luckily, he was wearing a bright green shirt which made it easy to pick him out from the crowd.</i> |
| 3. CS | 5 | Peter, at start, looks around . . . |
| 4. CU | 4 | . . . and smiles a little nervously. |
| 5. MS | 7 | Peter waiting with other boys. They jostle each other. |
| 6. LS | 3 | Runners lined up at start. <i>I made a mistake here and thought they were about to begin.</i> |
| 7. LS to CS | 7 | As 6. Race starts and runners surge past camera. Camera pans slightly to pick out Peter, who passes camera and runs out of frame. |
| 8. MS | 7 | Crouching boy ties shoelace and gets up. Camera swings with him as he runs past, and joins tail end of runners disappearing in distance. <i>I saw my chance here and, as the lens sets itself, was able to grab it.</i> |
| 9. LS | 5 | Runners move diagonally across picture in far distance. Spectators drift across immediate foreground. |
| 10-19. MS and CS | | Spectators waiting for runners to return. <i>I turned the double run spool at the end of 12.</i> |
| 20. LS to CS | 10 | First two runners sprint towards finishing post. <i>A spectator walked right in front of me at the crucial moment, but, with the camera still running, I stepped aside, hoping that in the excitement of the finish the audience would notice nothing amiss.</i> |

- | | | |
|--------------|----|--|
| 21. MS | 5 | Unidentifiable runners passing behind spectators in foreground. |
| 22. MS | 7 | Camera looks away from finish to runners disappearing down ranks of spectators to be given cards indicating their placing. Camera pans right to disclose spectators staring hard at lens! |
| 23. MS | 5 | As 20. More boys reach finish, including one in green shirt. <i>I thought this was Peter. It wasn't!</i> |
| 24. MS | 10 | As 23. Peter reaches finish. Camera swings almost 180 degrees with him as he runs past it and disappears down the ranks of spectators. |
| 25. MS | 10 | He reaches table where runners give their cards to a master who is recording the results on a large sheet of paper. Peter hands over his card . . . |
| 26. CS | 3 | . . . and walks, grinning, past camera which pans some of the way with him. |
| 27. MS to CS | 5 | Looking tired now, he continues to walk past camera. <i>Actually this was taken immediately after 26 but the change of expression suggests an appreciable lapse of time.</i> |
| 28. MS | 4 | Rear view of him disappearing into changing room. <i>The green shirt makes it easy to distinguish him.</i> |
| 29. CS | 3 | Boy at recorder's table holds up large sign: COLSTON (Peter's house). <i>This and the subsequent shots were taken to fill in the obvious gaps and to finish the roll of film.</i> |
| 30. CS | 7 | Boy hands card to master. Camera tilts down to latter's results sheet on which he writes. <i>Unfortunately part of a white shirt can be seen, so it is obvious that it can't be Peter.</i> |
| 31. CU | 5 | Master's hand writing. <i>Not close enough for writing to be legible.</i> |
| 32. CU | 5 | His face as he looks down and writes. |
| 33. BCU | 7 | Peter tells him his placing. <i>This shot was taken after he had changed and was the only faked one in the film. But it was slightly under-exposed (the built-in meter exposed for the sky behind him, not his face) and—worse—his shirt and tie could be clearly seen, so the shot could not be used.</i> |
| 34. CS | 5 | Master, about to start race, speaks to runners, and points to the course. <i>This was filmed during the next event but was a repetition of what he had done before.</i> |
| 35. CS | 10 | He shouts "Go!" <i>Picture fogged as runners pass him. This, also, was filmed during the next event.</i> |

When the film came back from processing, I ran it through two or three times, and found that only shot 33 was incorrectly exposed. The best shots were the C.U.s, of course. Again I was grateful for that focusing lens! The Agfa Auto-

matic is very quiet running, and few of the spectators had realised I was filming them. Peter knew, of course, but showed his awareness only very slightly, and I felt I could cover that up in editing. As it turned out, I was even able to put it to advantage, as you will see.

I transferred the film to a pair of rewind arms, removed the lens from my projector and squinted at the film through it. The first problem was how to start the sequence. I'd film a sub-title later, I decided, to establish the date and place, then I'd begin with Shot 2 as this identified Peter right at the start. Shot 3 followed 2 without any continuity jump, so I left it there. Then I added 34 so that the audience could see who Peter was looking at.

Next came 4 and 5. No. 6 was a false start on my part, so I threw it out altogether. Had the camera looked down the line of runners from the side, it would have helped the audience to visualise what the start looked like, but since all the shot showed was a lot of indistinct figures in the distance, the film was better without it. Instead I spliced in 1, followed by 35, 7 and 8. I had a reaction shot of a spectator pointing out the course to someone, so put this next, followed by 9.

Then came all my other reaction shots, arranged hap-



Shot 4.—Peter, at start, smiles a little nervously. (Frame enlargements from 8mm. obtained by photographing the screen as the film was being shown.)

hazardly for the time being, followed by 20, 21, 23, 22 and 24. I placed 22 between 23 and 24 because the last two were taken at different times, though from the same camera position; had I not separated them, there would have been a very noticeable jump in the action. Then I added 29, 25, 32, 31, 26, 27 and 28, and threaded up my projector to see what this rough cut looked like. It was not too bad (for I had also cut out the pan to the self-conscious spectators at the end of 22, the last three inches of 23—so that the audience would not see the boy who looked like Peter but wasn't—and all the fogged part of 35).

However, there was still plenty of room for improvement, so I speeded up 32 by cutting out the first three inches where the master looks down, and omitted 21 altogether, replacing it by one of my reaction shots of a master take a meter-reading. (This looked right here and preserved continuity, for I could not cut straight from 20 to 23). Then I rearranged the reaction shots, reducing the eight left to five, the last showing a group of boys turning round to look at something. This led on naturally to 20, the finish. I also cut out two inches from the end of 35 and four inches from the start of 7, so that the runners began to move immediately after the master shouted "Go!"

After another screening, I reversed 5 and 1, since Peter's position at the start of 5 did not match that at the end of 4, so clearly it would be better to separate the two shots by 1. Also, his nervous jostling in 5 looked just right immediately before 35. Next I substituted 30 (which I had omitted

altogether) for 23 and 31, because in an excess of enthusiasm I had cut 31 down from 5 to 2½ sec., making it far too short.

After yet another screening, I undid what I had just done, substituting 32 and 31 for 30—because the boy in the white shirt in 30 made for confusion—and restoring the six inches of 31 that I had previously cut off. As there was hardly any action in the shot, the splice in the middle of it was endurable. I've done the same thing before now to mask ham acting in the middle of shots, but it is not a desirable practice. I also moved 4 and spliced it in front of 32. In the new context the boy's slight hesitation (it was the one occasion when he did look a little camera-conscious) seemed quite natural and convincing.

After a final screening, I cut out one of the five remaining reaction shots of spectators and was more or less satisfied with the result. The only thing missing now was a C.U. of



Shot 29.—Boy holds up board bearing name of school house—a shot that really belongs to a following event but fits in better in its new context.

the card Peter was given, revealing that he came 48th. I intend to take this soon; when it is spliced in between 25 and 4, the audience should have no difficulty in following what is going on. Here, then, is my completed 2½ minute sequence, with the original shot numbers retained:

Shot	Sec.	
2. MS	5	Camera pans with Peter as he joins boys at starting point.
3. CS	5	He looks around.
34. CS	5	What he sees: master about to start race, speaking to runners, and pointing out the course.
1. MS	10	Competitors at starting point.
5. MS	7	Peter waiting with other boys. They jostle each other.
35. CS	2	Master shouts: "Go!"
7. LS to CS	7	Runners surge past camera, which pans slightly to pick out Peter, who passes camera and runs out of frame.
8. MS	7	Boy ties shoelace and gets up. Camera swings with him as he runs past and joins tail end of runners disappearing in distance.
12. CS	5	Spectator points out course to friend.
9. LS	5	Runners move diagonally across picture in far distance. Spectators drift across immediate foreground.
14. MS	4	Two masters (one with camera) talking to each other.
17. CS	5	Three boys talking. Other spectators drift across in background.
18. MS	5	Boys wrestle and play about.
15. CS	3	Boys turn to look at something. <i>The reaction shots 14, 17, 18 and 15 last just long enough to suggest that ten minutes or so have passed.</i>
20. LS to CS	10	First two runners sprint towards camera behind finishing post.

19. CS 5 Master with camera checks his meter reading while others watch finish.
23. MS 5 More boys reach finish.
22. MS 7 Camera looks away from finish to runners disappearing down funnel of spectators to be given cards.
24. MS 10 Peter reaches finish. Camera swings almost 180 degrees with him as he runs past it and disappears down the funnel of spectators.
29. CS 3 Boy at recorder's table holds up COLSTON sign.
25. MS 8 Peter reaches recorder's table and hands over his card. *We don't see him getting it, but that he did receive it will, I think, be obvious from shot 24.*
- Extra CU 3 He lays down his card (48th) on the table . . . *This has still to be taken.*
4. CU 4 . . . and smiles a little nervously.
32. CU 5 Master's face as he writes.
31. CU 5 Master's hand writing on results sheet.
26. CS 3 Peter walks, grinning, past camera which pans some of the way with him.
27. MS to CS 5 Looking tired now, he continues to walk past camera.
28. MS 4 Rear view of him disappearing into changing room.

The result is very simple and unpretentious, but would, I hope, make a pleasing episode for any family film. If it is unlike most family sequences, it is because it contains more shots (do you average 28 in 2½ minutes?), with more generous



We don't really think this was how Bury A.C.S. edited their 8mm. colour film, "Our Town"—an editor surely needs greater privacy for tackling an hour-long film—but full marks to them for being publicity-minded.

use of close shots and perhaps greater care in editing. (Peter is no relation of mine, and I was under no compulsion to keep in every shot of him!)

The Agfacolor did me proud, considering how overcast the day was. As to the Agfa Automatic camera, I hope to report on this later on.

Family Films at Two Frames a Second

MANY AMATEURS, specially beginners, fail to exploit one never-failing source of amusement to the audiences of family films—namely, shots of children taken at about two frames per second with the single-picture device. Such records of groups of youngsters at play do more than just show the action at an exaggerated speed: they reveal a pattern in the inconsequent movements and distractions such play always seems to involve.* With practice, too, some comic effects can be achieved.

Technically, the job is simple. The camera must have a firm mount, preferably a tripod, for it cannot be hand-held for 2 f.p.s. work. Exposure is, with most modern cameras, almost the same as for 16 f.p.s. normal filming, though with a multi-speed camera it is a good tip to set the speed at 24 f.p.s. The mechanism then gets away a bit faster than when set at 16 and so the single pictures—which after all are merely “first frames”—will approximate to normal 16 f.p.s. exposure. If yours is a single-speed camera, and your first frames are usually rather lighter than the rest of the shot, allow about one-third of a stop less exposure than for normal filming.

The shot is best arranged in a location which is naturally attractive to the children, e.g., a corner of the garden, and preferably containing at least two popular playthings. Good examples in my experience are a sand pit and, not too near, a pail of water. Prepare the set by tidying the sand, making a few small castles with it, and get an assistant to tell the children that some treasures—a few toffees, for instance—have been hidden in the pail and castles. Then wait for him to turn the children loose.

The ideal camera angle for shooting what happens after that is from a height about 2ft. above the head of the tallest

~~~~~  
TRICK SHOTS CAN HAVE PURPOSE, AS WELL AS BEING FUN  
~~~~~

child, and the camera distance should permit the whole set to be covered, so that the camera does not have to be moved during the shot.

Remember that you will want the shot to last at least ten seconds on the screen; at 2 f.p.s. you must therefore film at least 160 frames, and this will take 80 seconds in real life. Luck figures largely in the children's behaviour, specially if they are under-fours, and it may be advisable to vary the taking frequency. If, for example, they all get into a huddle over one sand castle, simply slow down the taking speed to one frame every three or four seconds till they break up. If something unexpected occurs, such as the entry of a camera-conscious cat, temporarily shoot as fast as you can (about 4 f.p.s.) to establish this new member of your cast.

'Impossible' Methods of Locomotion

A simple speciality in 2 f.p.s. filming is a shot of a child walking towards the camera from a distance of at least 30ft. and preferably appearing from around a corner. Tell the child to take short but regular steps. If you then take one frame every time the right foot touches the ground, the walker will glide towards you, always with right foot forward. For another impossible method of locomotion, expose only when one foot is just passing the other—the child will advance while seemingly standing still.

Most such shots containing a filming trick are improved by the old repetition gag. For example, the entry by gliding walk can be followed by normal-speed shots, but the exit, again, done at 2 f.p.s. Or, instead of having one magic-footed walker appearing from round a corner, have a string of children emerging in succession, all with only their right feet touching the ground. Effects are always more powerful when multiplied up.

H. A. V. B.

* Similar records of industrial processes may reveal time-wasting procedures and unnecessary journeys from point to point which might escape the unaided eye of the motion-study man. “Memomotion” films made in this way are nowadays being used in a number of progressive firms. Readers who would like to study the technique can hire some good examples on 16mm. from the Central Film Library, Government Building, Broadway Avenue, London, W.3.—Editor.

Musical background being supplied, from records via tape, at a club presentation of the Ten Best.



How to choose background music

OFF THE RECORD

BY LEONARD DUCK

THE NEW AGREEMENT concerning the use of recorded music, recently negotiated by the I.A.C., opens up for amateurs a territory which could previously be explored only by stealth. Particularly important is the arrangement by which films suitably dubbed may go forward to the Ten Best and I.A.C. presentations; amateurs may now plan their background music with the comforting thought that it will not prevent their efforts from being shown nationally if they make the grade.

Since the agreement applies only to non-copyright works, the following brief guide to suitable sources may be of interest to those who do not have an intimate acquaintance with classical music. First, however, it must be emphasized that the concession is confined to the use of non-copyright orchestral music issued on ordinary commercial records by the following companies: Allied, Argo, Brunswick, Decca, Deutsche, Delyse, E.M.I., Esquire, Parlophone, Philips, Pye, Oriole, Qualiton, Vogue, Vox and World. Participants must be members of the I.A.C. and pay an annual fee of one guinea.

Fifty Years from When?

Copyright on music in British law exists during the life of the composer and for fifty years after his death. This working rule will in most cases be sufficient to enable the amateur to decide what music he may safely dub, but there is a rather important proviso which ensures that the copyright of a work first published or performed in public *after* the composer's death endures a further fifty years. Thus, although Bizet died in 1875, and records of most of his orchestral music may be used, his *Symphony* composed in 1855 was not published until 1935 and will not be out of copyright until 1985.

Clearly, the amount of music at our disposal is enormous, but for normal purposes certain categories may be considered as unsuitable. If we confine our attention to background music used mainly to create a mood (as distinct from *feature music* which takes a prominent place, as in a filmed ballet) we can ignore music that is (a) too abstract, (b) too well-known and (c) too complicated. Works in these categories, in their different ways, tend to make a film audience conscious of the music and so take away from, rather than add to, the impact of the film. Both (a) and (c) demand the

listener's conscious attention, while (b) arouses associations likely to be foreign to those intended by the director of the film.

Allowing that important exceptions may occur (as in a recent television play where a movement from a Vivaldi violin concerto was effectively used), we may lay down a general rule that our background music should be chosen from a period not earlier than, say, the death of Haydn (1809), while copyright restrictions at present place 1911 as the upper limit. A good deal of music written during this hundred years is suitable for our purposes and is listed below under composers' names in alphabetical order.

★

Beethoven (1770-1827). The greater part of Beethoven's music is intractable for background use, as he was essentially an "architectural" composer. Much of his music also comes under our ban of the over-familiar, but there is useful material in the *Prometheus Ballet Music* and the *Incidental Music to Egmont*.

Berlioz (1803-69). While it is unlikely that long stretches of Berlioz's wayward music will fit in with a film script, there are innumerable short sections in the *Overtures* that can suggest atmosphere at key points in a film.

Bizet (1838-75). The *Symphony* is not available for reasons stated above, and the *Carmen* and *L'Arlésienne* suites are too well-known. *Jeux d'Enfants* may also come under this head but is otherwise entirely suitable.

Borodin (1833-87). This composer's basically simple yet striking style may yield some useful material, but existing associations are so strong that it must be used with care.

Brahms (1833-97). In general, the remarks on Beethoven apply to Brahms. The *Serenade No. 1* might be worth investigating.

Bruckner (1824-96). Because his music is less well known, at least in England, Bruckner offers distinct possibilities. Even his notorious long-windedness need not be an insuperable defect—at least he can be relied upon to sustain one mood for a goodish time! The exciting beginning of the *Scherzo* to the "Romantic" *Symphony* (No. 4) could be very apt for certain types of visuals.

Chabrier (1841-94). Excellent—so long as we avoid the too well-known *España Rhapsodie*. The *Suite Pastorale* and the *Marche* are obvious suggestions.

Chopin (1810-49). The many orchestral arrangements of *Les Sylphides* (practically all that will be found in the record

catalogues in orchestral form), besides being hackneyed, are probably still in copyright; it must be remembered that the arranger is also protected for his lifetime and for fifty years thereafter!

Delibes (1836-91). Straightforward, tuneful, light music abounds in the ballets—but do avoid the well-known numbers. *Le Roi s'amuse* (*Airs de danses*)—seven numbers available on a 7-inch L.P.—is worth examining.

Dvorak (1841-1904). There is much excellent material here—vivid, well-orchestrated music near enough to our own time to pass for contemporary. Avoid the *New World Symphony* but try the others (not every movement is suitable, of course), not forgetting *Ten Legends*, Op. 59.

Franck (1822-90). Despite its use in a recent prize-winning film, the *Symphony* is doubtfully apt film-fodder. The second movement, perhaps, for nostalgic suggestion. *Psyche*, a symphonic poem, offers several possibilities.

Grieg (1843-1907). Many of Grieg's miniatures are ideal for background music—oddly enough they seem, for all their strong Norwegian flavour, to reinforce unobtrusively any emotional situation that fits their mood. ("The Railway Children," the B.B.C. children's TV serial a couple of years ago, chose Grieg's *Symphonic Dance Op. 64 No. 2*, and it was absolutely right.)

Lalo (1823-92). The *Namouno* ballet suites are useful, being relatively unknown.

Liszt (1811-86). With patience, something might be made to serve, but on the whole not a likely quarry.

Mahler (1860-1911). Bits from the symphonies could provide suitable atmosphere. For a heavily nostalgic mood the *Adagietto* from the 5th *Symphony* is apt and is available separately.

Massenet (1842-1912). Out of copyright next year, Massenet's music should provide some attractive numbers apart from *Le Cid*, which is over-played.

Mendelssohn (1809-47). Lightly but clearly scored, Mendelssohn's orchestral music will doubtless be drawn upon. The *Hebrides Overture* (for sea scenes) and excerpts from *A Midsummer Night's Dream* are so good that it seems a pity to suggest that they are hackneyed. At least try the *Melusine* and *Calm Sea and Prosperous Voyage* Overtures.

Moussorgsky (1839-81). Try *Night on the Bare Mountain* for hair-raising scenes of Witch's Sabbath type. *Pictures from an Exhibition* will not be out of copyright until 1987—the arrangement is by Ravel. Excerpts from *Sorotchinsky Fair* will presumably be free from copyright in 1963, since it was first performed in 1913.

Rimsky-Korsakov (1844-1908). By-passing *Capriccio Espagnol* and *Scheherazade*, some nice pickings should be culled from *Tsar Saltan*, *Christmas Eve* and *Ivan the Terrible*, concert suites from all of which are available on record. The *Golden Cockerel* has some splendid barbaric tunes, though it is difficult to imagine an amateur film which they would not overpower.

Rossini (1792-1868). A good investment would be one of the several available records containing a number of the overtures. Gay, witty, suitable for a large number of situations, their only drawback is the use of the famous "Rossini crescendo", which may be difficult to handle if not linked to a corresponding quickening of pace in the film. Again, note that the *Boutique Fantasque* is arranged by Respighi and will not be out of copyright until 1986.

Schubert (1797-1828). There are many delightful things in the early symphonies—Nos. 2, 3, 4, 5 and 6.

Schumann (1810-56). The symphonies are not likely to yield much, and the otherwise suitable *Carnaval* ballet is a modern orchestration of piano music and as such still copyright.

Smetana (1824-84). Smetana wrote a cycle of six symphonic poems collectively entitled *Ma Vlast*, of which Nos. 2 and 4—*Vltava* and *From Bohemia's Woods and Fields*—offer an excellent flow of broad pastoral music. There is also a record of four polkas, coupled with Glinka's *Waltz Fantasy*, which should be useful.

Strauss, Johann (1825-99). For the right film the waltzes are an obvious resource, with plenty of titles to choose from. More generally useful perhaps are the polkas, several of which are little known.

Sullivan (1842-1900). Virtually only one usable record—the *Di Ballo Overture*. But this is a pippin.

Suppé (1819-95). Most of the overtures consist of a number of separate sections, ranging over a variety of moods. Beware of all too insistent band-stand associations.

Tchaikovsky (1840-93). Much of Tchaikovsky's music is too insistent and highly flavoured for good background—at least for the type of film commonly produced by amateurs. Unfamiliar numbers from the ballets are the most likely hunting-ground; the complete recording of *Casse-noisette*, for example, contains 24 numbers compared with the familiar eight in the normal Suite.

Wagner (1813-83). A few—a very few—excerpts may with discretion be added to our list. The Introduction to *Lohengrin*, the Magic Fire Music from *Die Walkure*, the Dance of the Apprentices from *Die Meistersinger*, the *Siegfried Idyll* and the Good Friday Music from *Parsifal* are examples of what might be examined, but it cannot be too strongly emphasized that these are not for bread-and-butter occasions.

It would be misleading to suggest that the above suggestions add up to an ideal list of background music. Only the most judicious use of suitable extracts will prevent a modern story film, a travelogue or a documentary from being overweighted by music devised for the concert platform or opera house. The sensitive director will nevertheless welcome the challenge to his ingenuity in selecting from the wide repertoire now made available music which will add another dimension to his films.

Colour film and coloured pictures

They may
not agree

THE ACW ENQUIRY BUREAU'S advice to the querist who did not have enough light to film an interior in colour—try filming a colour still of the interior, he was told—was sound enough, but a recent experience prompts me to offer the warning: beware of *hand-coloured* prints. We ran into serious difficulty filming a black and white photograph which had been hand-coloured with photo-tints. I don't know what dyes or pigments are used in these colours, but they certainly did not film in the colours as they appeared to the eye.

The blue water and sky came out a bilious yellow, and we had to keep re-filming with different combinations of blue and cyan filters before we obtained anything which began to resemble the original; and, of course, the whole photograph took on a blue cast, including detail which should not have been blue. We could have avoided this by buying large sheets of colour correction gelatine and cutting them out to mask over the areas we wanted to correct, but to do this requires infinite patience and a lot of expensive experiment. —TELESCAN.



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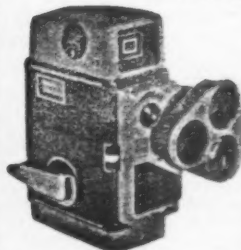
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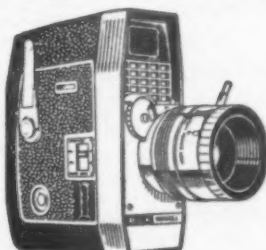


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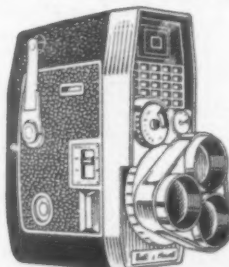


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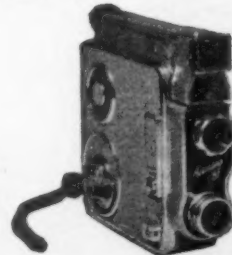


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Correspondence

Designing for Steadiness

"MR. STURROCK concludes that the trouble lies ultimately with the accuracy of the film perforations. This is just not true..." writes Mr. H. J. Turpin. But truths have a habit of remaining so, even if called falsehoods.

(a) I did not conclude that all unsteadiness was due to bad film perforations.

(b) I spoke of a specific case in which the film perforations were to blame. Messrs. Kodak examined the film, agreed that the perforations were faulty, and kindly replaced the stock.

(c) I stated that I had not realised before this incident that a steady picture can be obtained, even if the perforations are faulty, provided that the frame is registered in the projector gate by means of the same perforation as used in the camera.

Mr. Turpin continues: "... This is just not true because, again, the indisputable fact is that the film manufacturers must have a tolerance to work to, however small". This puzzles me because it seems to say: "The perforations are not to be blamed because they are bound to be faulty in any case". I would like to add that my experience of Kodak film stock has been generally good. The particular film referred to was an exceptional one in my case.

Chalfont St. Peter.

G. M. STURROCK

28mm. Film

I WAS INTERESTED to read Sound Track's comments on 28mm. film and its odd sprocket holes, as I possess a number of reels of this film. In my opinion, the perforating (three holes on one side of the frame and only one per frame on the other) was a case of misplaced ingenuity.

In the hand-turned model of the KOK projector (the only one which seems to have sold in any number), the claws—one on each side—make a straight up-and-down movement. Being spring-loaded, they simply ride on the back of the film and jump into the sprocket holes at the top of the stroke and pull the film down.

Since there is only one hole per frame on one side of the film, at first sight it appears impossible to project "out of rack", but such is far from being the case. The machine will happily project a rock-steady picture with the frame line in the middle of the screen. If the claw is engaged with the wrong sprocket hole on the triple hole side, the single hole on the other side will come to rest each time midway between the top and bottom of the stroke, and the claw will simply ride up and down on the back of the film.

Owing to the flexibility of the film base,

this side of the film is pushed back by the claw on its down stroke, but the pressure pad holds the other side in place against the other claw which pulls the film down. Even if laced up correctly in the first place, the film can jump out of rack at a badly made splice or torn sprocket hole. Incidentally, the picture quality of some of these films is fantastically good, as Sound Track states.

We now have over 140 members of the Vintage Film Circle, and at least 95 per cent of them are regular readers of *ACW*. When the subject crops up, it is generally agreed that Centre Sprocket is making a first class job of his 9.5mm. column. Incidentally, I can confirm his comments on the quality of the early Patheoscope processing. That of several reels I took round about 1930 is remarkable by any standards, including today's!

Goodmayes.

E. O. WALKER,

Hon. Sec., Vintage Film Circle

Details, sometimes illustrated, of rare films and equipment are given regularly in

the Vintage Film Circle's always very readable magazine, Flickers, a copy of which goes to all members. Details of membership can be had from Mr. Walker at 33 Gartmore Road, Goodmayes, Essex.

New Thoughts on Projection Speeds

AFTER WATCHING the BBC-tv programme, *Eye on Research*, recently, and having noted two kinds of variable speed induction motors being put through their paces, may I hope that in the not-too-distant future we shall have tape recorders that can select at the flip of a switch, 2½, 3½, 5, or 7½ in. per second? If so, we shall all be happy!

London, N.12

R. D. MCMILLAN

Model Short

I HAVE JUST had the pleasure of once again seeing the exciting Dutch film, *Glass*, on BBC-tv, though unfortunately black and white presentation does not do full justice to it.

We are quite sure that there can be no cine problem of any kind or complexity to which a solution cannot be found somewhere from among *ACW*'s worldwide readership, and in all seriousness we ask the industry to take note of it. Here is a reservoir of expert knowledge at the disposal of the equipment designer, the experimenter, the planner, the sales consultant. They have but to ask—as we did in our issue of June 15.

It is not, of course, surprising that so wide a range of cine expertise should be waiting to be tapped, for *ACW*'s readership spans the entire field, user and trade, from executive to rawest beginner, both in this country and overseas. (For one more instance of this you have only to turn to last week's issue, when, commenting on the response to a note he had written in an earlier issue, Double Run wrote: "Enquiries poured in from every side—even from the head of the firm in Holland"). Yet we were surprised by the prodigious number of readers who sent us the solution of the disjointed leader puzzle, with, in many cases, photographs and carefully drawn diagrams. A considerable number mentioned that they used 35mm. professionally and narrow gauge as a hobby, and probably most had some 35mm. experience, since the explanation of the truncated lettering on the leader lies in this gauge.

Why (asked a reader) did the message on

★ The Case of The Curious Leader

his leader—"Do not patch this leader—If this leader is torn or broken replace with new leader"—appear with some letters running into each other and others missing? For the answer we pick out the letter from Mr. Bernard King of Teddington as representative of those of the majority of our correspondents (we are sorry that their number prevents us from thanking them all by name). Mr. King writes:

When the optical sound track was added to 35mm. over thirty years ago, part of the existing picture area was used. To retain the 4:3 picture ratio, a thicker frame line (about 1/10th in.) was also introduced. The introduction of the sound track to 16mm., however, did not involve an encroachment on the picture area since the space normally occupied by one row of sprocket holes was utilised. The 16mm. print was therefore able to retain its "butt jointed" frames.

I saw the colour production over two years ago and have often mentioned it to friends as an example of slick editing, plenty of close-ups, and a simple but lively music track. It could have been made on any gauge, without any serious loss in technical quality, by any amateur prepared to take that little extra trouble which so often means the difference between success and failure.

I believe it would be a great service to cine clubs if a copy were made available for hire and brought to their notice through ACW.

Leeds, 13.

RAY HOCKING

It is available for hire, from Contemporary Films Ltd., 14 Soho Square, London, W.1. The film appreciation group which hires it for showing to a fairly large admission-paying audience would probably not blink at the charge of 30s; the small film production group looking for justification for depleting small budgets will probably find it only by regarding the fee as the price of instruction. And, after all, the film won an Oscar in 1959 as the best documentary short.

Blowing Up About Blow-ups

I AM A NEWCOMER to cine (8mm.) but have already met the term "blow-up" in

the still picture world. To me (trying to remain respectable) this slang term seems disgusting! It sounds like smart Alec language. How refreshing it would be to hear the good old photographic "enlargement" referred to!

"It will stand an enlargement of twenty diameters". What's wrong with this sober sentence?

Rugby.

L. F. HUNTER

Nothing. Perhaps the graphic if inelegant "blow-up" entered movie currency through the need — or, at any rate, the desirability — of distinguishing between two kinds of enlargements. Paper prints from cine frames are always described as enlargements—never as "blow-ups". It is film prints from film and their screen magnification when projected that seem to have made a claim for the more expressive term. But is "snapshot" any less inelegant an expression, even though long usage has now dignified it with a place in the dictionary? Much of studio jargon is particularly racy slang, some of it unprintable!

Not Discouraged

CLUB LIFE does not exist here in America, except in the homes of a few enthusiasts. I belong to two clubs, both of which are

fairly active, but the real workers are few and tend to keep to themselves. They get little encouragement, for although many words are published, little is said. But I am not discouraged and intend to keep at it. (I have made two films in the last three years).

I hope the price of black and white film will come down—it is only slightly cheaper than colour, yet it can be just as good a medium as colour if you have something to say. I think that the film manufacturers are missing a big market here.

Thank you for your practice of giving pertinent details clearly and directly. You do it as if you really intend to inform. Here's to more exposure!

Brooklyn, N.Y.

I. N. STEIGMAN

Our correspondence reveals a growing demand for monochrome. Manufacturers please note!

Your Problems Solved

I WOULD LIKE to say how much I enjoy ACW with its Test Reports and answers to many problems, also the animated titles, which I, for one, hope you will continue for some time. They stimulate ideas for things that can be done in this line without a lot of elaborate equipment. Whaley Bridge.

JOHN TRICKETT

Do not patch the leader

The bunched lettering on the 16mm. leader . . .

A reduction print from 35mm. to 16mm. can be produced by the intermittent process, i.e., each frame is copied separately. With this system it is possible to eliminate in the reduction the thick black—and rather wasteful—frame line of 35mm. This elimination has no effect on the 16mm. picture, but it does have a curious effect on information on leaders written across the length of a strip of film. The diagram shows that the parts missing in the 16mm. print are in fact on the 35mm. original. The sound track is, of course, dealt with separately on a continuous (non-intermittent) printer.

Additional points from other letters:

The bunching effect is necessarily the same on 8mm., but it is not so marked on a 9.5mm. print. The difference in frame widths explains why it is possible to produce a 9.5mm. sound print, both track

and picture, from 35mm. in one operation, though the picture is slightly trimmed on the side away from the track. (A. J. Dawson, Saltash).

Further observations on leaders:

The message on the leader is for laboratory use, as a join in the leader of the negatives of either picture or sound would result in the married print being a frame or so out of sync. On reduction prints of 16mm. CinemaScope the message should be reproduced in full, as the squeezed frame of 35mm. uses the full frame area with just a "hair line" separating the frames.

Television Leaders

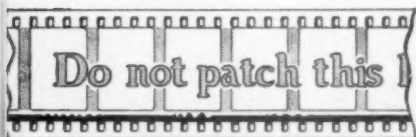
The one with a cross and circle serves two purposes. The cross assists the printer to lace the negatives in rack; the circle is really two punch holes for sync. alignment. This leader also appears on the end run-out, as the film is sometimes printed from the tail. The pattern of varying densities between the numbers on television leaders can be used by the telecine operator to adjust contrast and brilliance to suit the general density of the print, and the parts marked by arrows are the limits of the area transmitted—another case of cut-off.

The circular cue 40 frames after the number 3 signifying the start of the picture 12 frames (or half a second later) allows for literally split-second presentation, for the transmission controller can watch the leader run through on the monitor screen and switch in the programme immediately he sees the cue. (R. E. Selfe, Croydon).

THE CASE OF THE HIDDEN CAMERA

This one was for amusement only, so it can perhaps be regarded as slightly comic that we are asked not to reveal the solution. In our Photo-Cine Fair issue we reported that cameras had been placed in strategic positions at Olympia "so that anyone in the hall will be filmed, at any hour of day or night. If a camera disappears one or other of the films will betray the thief to Scotland Yard." And we said that we would try to locate one of these installations and report on its working.

Now the organisers ask if we will co-operate by keeping mum, for—they say—these anti-theft precautions proved so successful that they intend repeating them at the next Fair. But we would like to open our big mouth just a little to congratulate them on so effectively demonstrating that the criminal fraternity is not exactly bright. For if you do a snatch (we speak impersonally) and are caught with the loot, the further evidence of a film is scarcely necessary; and if you are not caught you will have a good start while the film is developed and the subjects identified—or not identified, as the case may be. Nevertheless, this is all so worrying that it is clearly highly desirable to be honest.



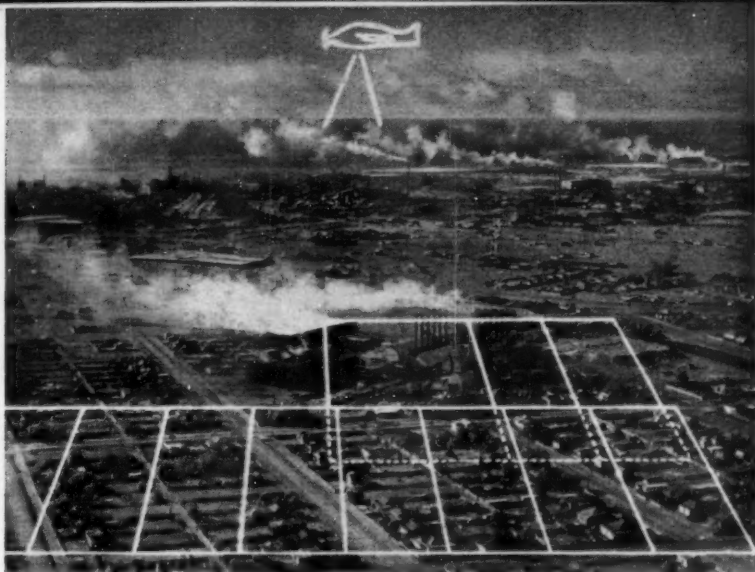
. . . and the 35mm. original with its thicker frame lines.

WHITE- ON-BLACK SKETCHES OR TITLES?

DOTTED LINES on maps, trick titles with things popping up unexpectedly all over the place . . . These are familiar examples of a familiar technique. It was one I had to use recently to show the sequence of operations of an air survey camera, as used for map-making and other forms of photogrammetry.

This camera is nothing more nor less than a rather complicated and highly expensive kind of box camera, with the lens focused permanently at infinity, and using film of upwards of a hundred-and-twenty feet long and nine inches wide. It is driven by a battery motor, and the mechanism, once started, will carry on tripping the shutter (at a pre-determined time interval) and winding on the film after each exposure until it, or the airman, or both, are exhausted.

The idea is to produce a strip of photographs known as a "run" (origin of the term "dummy run," now used for practically every kind of rehearsal, but once signifying the preliminary run of the camera plane over the target.) The real run, when carried out properly, will produce photographs which each overlap their predecessor by sixty per cent. Any consecutive pair of these can then be used in a special viewer to reveal the country covered in stereoscopic relief, a great aid to contouring maps. They can also be pasted down to form a complete mosaic. In the latter case it is usually necessary to make several runs to cover an area. And, though the fore-and-aft overlap in a run is sixty per cent., the lateral overlap of



The sequence as it appeared part way through screening in the final version.

Try the paper negative process!

the runs themselves need only be thirty per cent. For which mercy the air photographer, burning up £20 rolls of film at the rate of about half a roll per run, is

doubtless thankful.

All this had to be illustrated in a film, commissioned by an air survey company, intended to touch the hearts and pockets of business men and officials of various overseas Governments. "Simple enough, I should think," said the sponsor. "All we need is a panorama shot of some place or other, with an aeroplane flying around. And then we have a drawing that keeps growing on the ground underneath, one square at a time, overlapping, to show how the area is covered."

"And the aeroplane?" I enquired. "How do we indicate that it's taking pictures as it flies?"

"Easy. Every so many seconds, rays of light pop out underneath it — and that's the picture being taken."

If you are thinking there is nothing to it, that all you have to do is draw the diagram in white on the background and film it in reverse, scraping out bits as you go, you little know process white. Only the most accomplished commercial artists can produce the really white lines so necessary for super-imposition on a half-tone background. Furthermore, at least fourteen geometrically accurate

squares were involved. Try painting that lot out, one at a time! Also there had to be an aeroplane flying around.

The solution, however, proved quite simple. Just make the diagram in the form of a big transparency, white lines on a black ground. Super-imposing, by double exposure, the lines could be painted out as required and — as it would be lit only from behind — no trace whatever of this handwork would appear. It would merely be a matter of blacking the lines out to stop light shining through them.

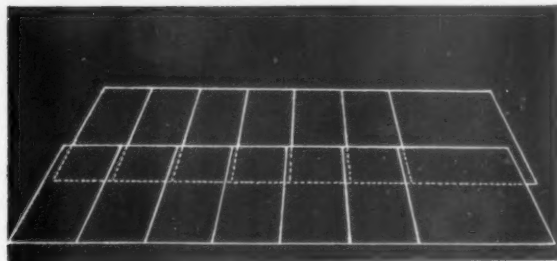
First, the total length of screen time for the animation sequence was calculated. Then a corresponding length of film was exposed on a single big aerial photograph, which included a good slice of sky and horizon. Next, the drawing was made, in the blackest of ink on the whitest of paper, and this was photographed on a 12in. x 19in. process plate, thus providing a negative transparency of clear lines on a dense black ground.

This was placed over the top of a fairly light-tight box, wherein were suitably disposed a couple of photo-floods. The negative was reversed, to show the drawing right way round, and was used upside-down to avoid laborious antics with the camera. Air survey operations could then proceed, after the background picture (also filmed upside down) had been re-wound in the camera.

BY STUART GORE, A.R.P.S.



The original negative drawings made from the sketch. These were reversed, upside down and backwards. (In the ordinary way only a single drawing would probably be required. The moving aeroplane necessitated an extra one in this case.)



No other light was permitted in the room but that shining through the negative, a network of quite impressive-looking white lines. Five frames were exposed, by means of the single exposure release. Then one square of the diagram was painted out with Photopake, which dries almost instantly, and can be washed off again if a mistake is made. Then another five frames were exposed, and another square painted out . . . and so on, until the whole negative was blanked-out.

For the moving aeroplane a second

super-imposition was required, entailing a second re-winding in the camera. The number of frames estimated for the complete sequence was divided by two, and a corresponding number of marks made along the edge of the illuminated box.

The separate aeroplane negative, being necessarily quite small,

was taped over a hole cut in a long strip of cardboard. This was moved, backwards, of course, from mark to mark over a slot cut in another, very large sheet of card which covered the whole of the light-box. At each mark two single frame exposures were made, and at every five frames a little piece of black paper was flipped up to disclose two diverging lines representing the rays popping in and out.

When the resulting length of film was end-for-ended and spliced in right way up, the squares appeared one by one with the most convincing

accuracy, and the aeroplane flew so straight a course as to elicit a satisfied grunt from the sponsor.

If you contemplate carrying out a similar technique but have no facilities for producing enlarged negatives, or do not care about buying a whole box of process plates to make perhaps just one copy, there is another way. The negative can be made on contrast grade paper by contact from the original drawing, just like an ordinary photographic print. (Photoflood will penetrate clean white lines on black paper just about as well as on glass, particularly if the paper is waxed.)

The paper negative should be developed to a full rich black—no trace of grey half-tone anywhere. For those who have never tried it this process may well be a revelation. Such gleaming whites on such superb velvety blacks. But use only the heaviest and blackest of lines when making the original drawing.

Even if no cartoon sequence is intended, there is considerable scope in the paper-negative process for the production of good white-on-black hand-drawn titles or sketches—minus the necessity for messing about with positive film stock developed to a negative, and plus the benefit of a peculiar cleanliness which this method seems to impart to the roughest of sketches.

HAVE JUST returned from Paris, where I saw a remarkable show of amateur films in a music hall. Projection was superb, beautifully smooth, with never a hitch. . . . Clean frames, not a single splice showing, every shot dead sharp.

Does it surprise you to learn that this was an 8mm. show? You'd know only from the handsomely produced programme, for the films were offered purely as entertainment in their own right, with never a mention of gauge, and with no excuses. Not that any excuses were necessary. I make this point because I think it very important. It would have been understandable had the presentation been treated as a fascinating adventure, but in fact it was offered without any gimmicks; and the films were notably adult.

A no less important point, however, is that this could not be regarded as a spectacular show from the technical standpoint. The screen was a comfortable 9ft. and the hall a comparatively small one. It is this, I think, that partially explains the assuredness and apparent effortless of the presentation. Another factor was the expertise of M. R. le Hedan, Editor of

Paris Stages Remarkable 8mm Film Show

By H. W. WICKS, Hon. Sec., British Amateur Cinematographers Central Council

Camera Huil, who was responsible for the projection (by an Ercsam arc) and synchronised tape system which he had himself evolved. The third factor was Mme. Therese le Hedan's gift for organisation.

Their annual Coucou d'Or competition attracted 76 films, 51 from France and the remainder from 11 countries. Three of the four British films entered gained a placing. The Grand Prix went to A. Urech of Switzerland for *La Vie Continue*, which also gained first prize in the documentary class. Graphically presenting the life cycle of swans (the 'continue' of the title covers a fight by the female, who loses part of a wing—some gory scenes here—her lingering death and the taking by the male of another mate), it features some remarkable shots of mating and the hatching of the chicks. But it could be shortened with advantage and the sound track polished up. The natural sounds

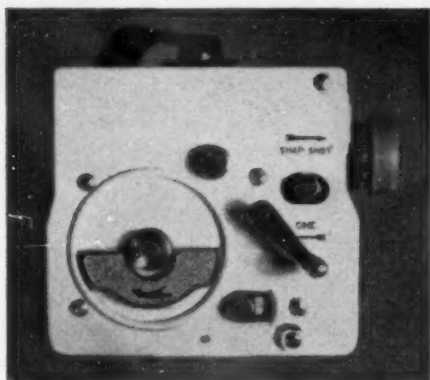
are overdone, and when the narrator speaks come to a dead stop.

Disagreeing with the judges is a favourite game in which we all indulge. Personally, I would have awarded the Grand Prix to the famous Filmgroep 58 of Antwerp for their film, *De Kuil*, which gained first prize in the story film class. As a soldier is being blindfolded before being shot, the events which have led to his execution unroll, culminating in the bombardment under which, shell shocked, he threw away his rifle. Not a word is spoken throughout.

I was impressed, too, by *La Saint-Medard*, by P. Herbert of France, second prizewinner in the animation class. In this engaging puppet film a young man takes a girl into a cafe to shelter from the rain. When the rain stops, she leaves him, and he is left to console himself with a dog.

A strong favourite with the audience was the first prizewinner in the *Categorie Famille*, *Perche Piangi*, which is scarcely what we understand by family films. This rather heavy Italian picture (by Orsucci

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The 9.5mm Reel

BY CENTRE SPROCKET

And Now, Backwind for 9.5mm. Cameras

New service introduced for owners of Prince, H and National cameras

Prince with backwind handle

FOR QUITE A TIME I have been using a 9.5mm. Camex camera with an impressive number of refinements which are only now becoming available on moderately-priced 8mm. cameras. One of the most versatile cameras made is the Pathe Webbo Special, and this there has never been any difficulty in getting — except for the little matter of price: £150 without lenses. But the Camex was not unduly expensive.

I say 'was' because it has not been generally available in this country, and unhappily is unlikely to make an appearance here, for the manufacturers consider it is now obsolete and due for redesign. Apparently few French amateurs would consider buying a new camera without coupled exposure meter, reflex viewfinder system, etc., and these must be provided for in any new design.

Most of the refinements on my Camex I regard as luxuries for occasional use — and most have disadvantages. A wide-angle lens to increase the angle of field? Obviously very helpful, but you exaggerate the perspective. (Yes, I know that true pictorial perspective depends only on camera position, not on the lens used; but we are concerned with movement, too, and even if you believe your perspective is right in space, it is wrong in time).

Variable speeds? Try filming a friend walking across the screen first at 16 f.p.s. and then at 32 f.p.s. Now ask him to walk at half the speed and film him at 16 f.p.s. Compared with the first sequence at 16 f.p.s., the slow motion looks odd, but the slow walk doesn't. This is because separation and blurring are altered by the faster camera speed, but not, of course, by the slower walk.

Back-wind, however, is a different matter; I can think of no drawbacks to its use. Consider a scene showing someone leaving home and catching a train. There is no special significance in her journey to the station; we merely wish to establish that she makes it, so we content ourselves with one shot of her leaving the house and one of her boarding the train.

But what about time lapse? A straight cut would imply that the second event follows immediately upon the first, that she stepped straight from her front door to the station. A fade-out followed by a fade-in implies a break in action or a considerable lapse of time, but neither is appropriate here. But without a back-wind we are forced to employ one of these methods or take additional linking shots.

A lap-dissolve, however, suggests not only a lapse of time but continuity of action. Surely, therefore, this filmic punctuation mark is a necessity? We film the lady leaving her house and fade out the last two seconds of the shot by slowing closing the iris of the lens, wind back 32 frames and fade in the first two

seconds of the next shot of her boarding her train.

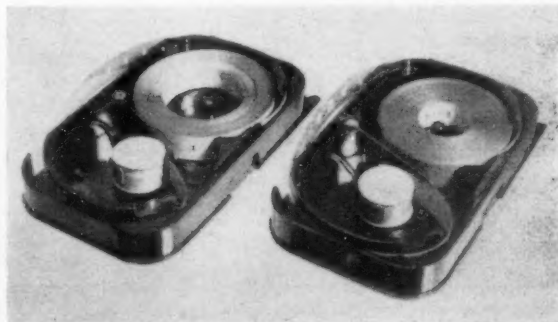
I felt sure there could be no great technical difficulty in the way of providing most 9.5mm. cameras with a backwind and discussed the matter at some length with the nine-five experts at Fosters. The outcome of our talk is that I have just finished testing a Prince camera to which a back-wind handle has been added, the prototype of a modification they will undertake for any Prince, H, or National camera.

Externally, the only alteration is a small hole containing the back-wind shaft drilled just behind and below the release button. A small detachable handle fits on to the shaft, and when turned clockwise, it winds the film back into the feed compartment of the charger. The handle returns about two frames per turn, but there is no need to do any mental arithmetic when filming, for a clearly audible signal is given as each frame is passed back. One merely has to count the clicks. The handle operates the entire camera mechanism in reverse, so one must take care never to back-wind against a fully wound spring. And remember to put the lens cap on before turning the handle!

The modification to the camera gate leaves just enough room for the film to be loaded, but releasing the gate catch gives more room than is provided by merely opening the presser

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Film completely fills feed chamber of charger on left; a fair amount of footage must be used before backwinding becomes practicable. Right: film tightly wound; backwinding possible right away.



THE DEAD LETTER COMES TO LIFE

BY R. F. WHITLAW

After the first day's shooting in street and garden the director had second thoughts and found a new idea.



Getting down to the opening shot of the film. It was intended to tilt up from the letter on the pavement to show someone approaching, picking up the letter and—in close shot—looking at it, but one continuous shot proved impossible. The solution was to break it down into three.

SUE ARRIVED at my digs at nine o'clock on the first Saturday morning of shooting. I handed her the shooting script (which I knew practically by heart by this stage), and while we waited for David I checked for the fourth time that we had everything ready—camera loaded; meter; tripod; props. These latter were simple enough—a yellow sweater of my own which David was to wear under his green jacket, and the all-important Letter, which our actor was to find lying unopened on the pavement, and spend a fruitless morning trying to deliver to its rightful owner.

I'd had a bit of trouble finding a suitable coloured envelope, and then my landlady had suggested a visit to a

THE FIRST TWO ARTICLES IN THIS SERIES
ON THE MAKING OF A SHORT STORY FILM
FROM SCRIPT TO SCREEN APPEARED
IN OUR ISSUES OF JUNE 8 AND 22.

local newsagent who sold picture postcards. She remembered that, if you bought half-a-dozen or so, he put them in a large yellow envelope for you, which sounded just the thing.

Sue prepared three envelopes, put the Mysterious Note in one of them, and wrote the name and address on each. She managed to make the three practically identical, so that if we lost one, or it got badly knocked about, we had a quick replacement.

David arrived twenty minutes late. We intended to commence shooting with the scene where he returns home, tired and somewhat irritated by his wasted Saturday morning trying to do a good deed tracing the letter's owner. We were going to use my digs as his home, and establish his mother (actually, my landlady) pottering about in the front garden as he comes in. Mrs. Gardner had some misgivings about her acting ability, but had agreed to co-operate, provided we were through by a quarter to ten.

Since we were late, I decided to shoot her, stooping in the garden, and calling a greeting to David (out of frame) as he walked up the path. Then we could let her go shop-

ping, and shoot around the scene we had taken, making sure that we didn't show the garden suddenly empty of her presence in any other shots. I didn't like it—my script diagrams showed her clearly in three shots. This was to be my first lesson in the maddening kind of improvisation necessary if you are ever to get a picture finished on schedule!

Mrs. G. fumbled about with a plant in the herbaceous border. I had David walk up the path, behind the camera, so that she had someone to follow with her eyes, and someone to react to.

"Hullo!" called David as he ambled up the path.

"How do you do?" replied our actress, then dissolved into giggles at the absurdity of her greeting.

I wished that I'd given her something definite to say, instead of asking her merely to "say something back." I now asked her simply to say: "Hullo! You're late!"

We tried again. She managed it reasonably well this time, and the scene looked all right through the viewfinder. Sue ticked the shot in the script, Mrs. G. went off to do her shopping, and we managed the two other shots (David turning in at the front gate, then entering the house) in about ten minutes.

He did his "tired and irritated" act rather well, but the sun was behind cloud, I was shooting with the lens almost fully open, and I wondered what the result would be like. However, one of the advantages of working with a small team, who are almost as deeply involved in the film as you are yourself, is that you have someone to explain your worries to.

"Suppose the sequence before this, where David goes to the hotel and finds the owner of the letter has left and they've no forwarding address—suppose this is in bright sunlight? Will it matter if we then fade to today's stuff and it's very dull? Maybe it will give a stronger impression of a time-lapse. . . .?"

"Just what you want!" said Sue. I worried a little bit less.

My original intention of making David's return home our sole shooting on the first day had been changed during the week. Clearly, we could manage more than this. We

were now going to attempt the opening sequence as well — David picking up the letter, and going off to find the addressee.

For the street we intended to use for this, we had picked a parade of shops when we wouldn't be bothered by crowds even on a Saturday morning. When we got there, there were only a few shoppers about. Optimistically, the script described the opening shot of the film:

C.S. Letter on pavement. Camera *tilts* up to show David approaching, n M.L.S. As he gets nearer, into M.C.S., we see that he is looking down. He stops, staring at the letter, and the camera *tilts* back to this in C.S. His hands come down into frame, and he lifts the letter up, out of frame.

This seemed to me highly economical — and just about as much as the spring of the camera would take at one winding; I'd tried some dummy-runs indoors, with the empty camera running, and imagined the time the various actions would take.

Feeling somewhat foolish, we set the letter down on the pavement, and the camera on its tripod. David retreated thirty yards down the street, and we prepared to rehearse. It proved impossible. I just couldn't manage the camera movement required.

"About f/4," announced Sue, who had been learning about exposure meters. "And f/8 looking up at David," she added. I'd expected exposure difficulties. It was no use. We would have to break the scene down into several shots.

It took us three quarters of an hour to decide how to do it, and get it on film. It turned out like this:

1. C.S. Letter on pavement.
2. M.L.S.-M.C.S. (From a camera position looking level along the pavement, with the tripod legs straddling the letter on the ground). David approaching. When in M.C.S. (camera slightly tilted up at him) he stops and stares down.
3. M.C.S. Letter. David's hands come down into frame and pick it up.
4. M.C.S. David examining the letter.

After this, three more shots got him moving off, having decided to try to deliver the lost letter. I had used half as much again of my stock as the script suggested. Yet all in all, this shooting in public proved less trouble than we had anticipated.

On the way to the corner where the "Albert Road" sign on a wall told David that he was nearly at the address he wanted, we shot a couple of scenes of him walking along. One of these pleased me very much. I took the camera down an alley, and caught him walking past the end, nicely framed by the high walls at each side. There were lots of passers-by here, but of course they did not notice the cameraman lurking thirty feet away in the alley.

The sun was shining brightly as we finished the day's shooting. We had to rehearse several times the shot which opened on the road sign, then panned and tilted to David coming up to read it. At last we found a point — which he could start walking as the camera opened on the sign, and be just nicely in mid-shot when I had moved round on to him.

Then back home that evening I changed my whole conception of the film! Sue felt strongly that, when David met the stranger at Victoria Station, having at last opened the letter, the stranger should give him something.

"A bag of money, perhaps — then he hurries off?" But what happened then? Wasn't this simply extending the film without providing a solution to the problem of

finding a slick, surprise ending? Then suddenly, it came to me.

"We'll show David, later on, obviously prosperous. But he hasn't spent the money. He's invested it, and lives happily on the interest — it could have been a big bag full of bundles of five-pound notes. And he is quite willing to pay the money over to its rightful owner, if ever he should show up. After all, he's kept it intact!"



Although the author took a tripod with him (documentary evidence on previous page), there were occasions when its use would have made the small production team too conspicuous. When the camera had to be hand-held, it was steadied against any convenient support, notably door-ways.

"But how do you put that over in pictures?" asked Sue. "We'll make it a sound film! Let him tell the audience what has happened! Not in lip sync. — that's too difficult. But over shots of him smiling in luxurious comfort, his voice can tell us what he's done. And at the end, he can turn straight into the camera — we'll risk a spot of sync. here — and offer to pay the money back if anyone can claim it. 'It's still all here!' he says, flourishing a bank book." And so *Dead Letter* became a sound film.

We had altered the script by ten that night. I didn't like putting in a voice at the end only, but I certainly didn't want a commentary all the way through. And, after all, I'd been quite skilful (I thought) in planning a purely visual exposition of some pretty tricky story points! So we'd have David's voice at the very beginning, starting to tell the story the first time the letter is seen. Then there would be nothing but music until his voice came back at the end.

"This is really using sound! Having the main character speak right into the audience at the end — I don't think anyone's done this before. Of course, one really *ought* to think in terms of sound. . . ." I went back to my digs and spent until after 1 a.m. going through back numbers of *ACW* and trying to learn something about tape-synchronising devices. *Dead Letter* had become rejuvenated almost before it had been born.

Kodak Sound 8 To Cost Less

DISCONSOLATE EXPRESSIONS seen in Kingsway during recent weeks probably belonged to readers of *ACW*. Kodak tell us that their showroom has been "besieged by amateurs" anxious to hear the new Sound 8 stripe projector, following our statement (June 15) that it was being demonstrated daily there. It is, but Kodak have had to turn the readers away because the demonstrations are solely for the trade. We apologise for all the wasted journeys caused by the publication of incomplete information given to us at the Photo-Cine Fair.

Disappointment at not being able to examine the Sound 8 before it arrives in the shops in the autumn will be lessened, we hope, by the excellent news that it will cost much less than was first announced. Kodak have cut the price from £195 to £168.

LIKE TO SEE MY HOME MOVIES?

No thanks, I've seen my own!

IT HAS BEEN estimated that more than 80,000 cine cameras were sold in Britain last year. Those in the 'movement' will rejoice at this; those outside it may find it rather terrifying. If we are to believe many of the cartoonists whose work appears in American magazines and newspapers, most amateur films are boring. According to Leo Salkin, American author of *Make Your Own Home Movies*, the theme of their cartoons is invariably based on a situation in which "a hapless and unsuspecting guest is coerced into looking at home movies, against his will, against his better judgement and to his complete discomfort."

And he cites a widely syndicated King Features cartoon. "On the screen is shown that dulllest of movie scenes, the entire family standing, not doing a thing, just standing facing the camera. In the foreground of the cartoon, the harassed guest turns to his wife and whispers, 'I wish we'd paid to see this, so we could walk out!'"

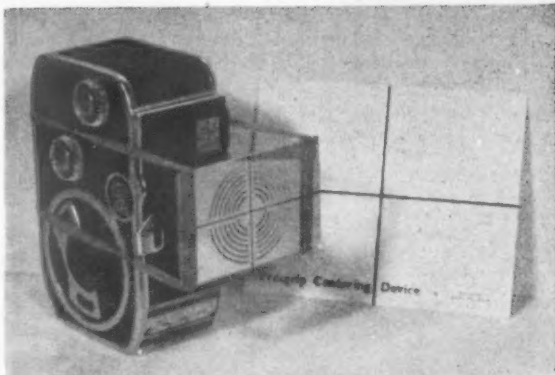
Cartoons of this kind would not strike a responsive chord if there were not a large grain of truth in them. We all know how fatally easy it is for the beginner to believe that, simply because he has been able to take some film snapshots in full colour, the physical novelty of it will be enough to entertain—even though eighty thousand new camera owners are currently doing the same thing.

Perhaps I am allowing myself to become a bit of a snob, but I have always hated the term "home movies", largely because I associate it with the kind of filming that is simply an extension of the tedious family snapshot albums which unsuspecting guests have had to endure in the past. I don't want to spoil anybody's fun by demanding near-professional standards for every foot of film shot. But I do seriously suggest that every purchaser of a cine camera, however inexpensive, should at once subscribe to *ACW*, not only for the practical help he'll get but also to remind him of the pleasure he's missing if he never tries to do anything more ambitious than unrelated, off-the-cuff episodes.

If we ultimately reach a stage where every other family owns a cine camera, the classic answer to "Would you like to see our home movies?" may well become "No thanks, I've seen my own!" There's only one way to avoid such a depressing situation (and it's not half so flippant a prediction as you may think): every owner of a cine camera should strive to make films that have an idea, a beginning, middle and end, and which reflect some knowledge of the basic fundamentals of film-craft.

CENTERING THE SIMPLE WAY

HOW IRRITATING it must be to find, when you have solved a tricky problem in an original but slightly complicated way, that a simple, inexpensive, and obvious solution already exists! I bought a Bolex 8mm. titler last week—an intriguing and beautifully-made outfit which, with its set of



Presgrip centering mirror secured to front of lens by rubber bands. The card with cross lines is inserted in title frame.

accessories, should keep me happy for many a winter evening. I was particularly interested in the centering device (consisting of a battery-holder for a 3-volt battery and a lighting plate with two miniature pea-bulbs).

The lighting plate is inserted in the camera in place of the pressure-pad connected to the battery which is fitted inside the camera at the back. The camera door having been shut and the centering target positioned on the titling table, the room is darkened and the lens diaphragm fully opened, so that a rectangle of light is projected on the target. You set the viewfinder to 25 or 36mm. focal length, look through the viewfinder, and draw a rectangle on the centering target to define the viewfinder field. This rectangle enables you, subsequently, to check the centering through the viewfinder every time you set up for titling.

I carried out this drill very carefully; it took time but it was worth it. Then I remembered that, tucked away in a drawer somewhere, I had a Presgrip centering device (cost 4s. 6d.), which was reviewed a considerable time ago in *ACW*. It would, I thought, be interesting to see if it gave me the same result as the Bolex device.

The Presgrip centering mirror (on the back of which there is a series of concentric circles) is secured to the front of the lens by two rubber bands. One of the concentric circles is approximately the same size as the lens diameter, so it is quite easy to centre the mirror. You next put a piece of glass or Perspex in your title frame and hold the Presgrip layout card in front of the glass.

In the centre of the card is a pin hole. You get behind the titler and look through the pin hole, moving the card until you see the cross lines on the front of it reflected in the mirror and coinciding exactly with the cross lines on the front of the mirror. The pin hole is then the exact centre of your title, which you mark with a chinagraph pencil (provided).

I was amused to find that this inexpensive but ingenious

gadget (which takes much longer to describe than to operate) agreed exactly with the Bolex centering device. With it, there's no need for anybody's titles to be off-centre, and it takes about three minutes from the time you attach the mirror to marking the central point on the titling area.

CAN'T BE BOTHERED

WITH A CHEERFUL UNCONCERN for the people who don't want to be bothered to twiddle knobs, I have tended to deplore the arrival of automatic, built-in light meter, fixed-focus, point-and-shoot cameras. It seems to me that, just as automatic transmission in a car takes a good deal of

MORE MEMBERS, PLEASE!



The continuing need of the great majority of clubs (except, perhaps, the very small groups which are less clubs than associations of a few movie-makers banded together for the express purpose of making a specific film): more members. But you can only get them if you make yourself known. One way of publicising club activities is playing a part in the life of the local community, a wise course, anyway, since doing so provides audiences for club shows and perhaps subjects for the films. Watford C.S. made a considerable impact locally when they took part in a carnival procession—and carried off third prize. Prominently mounted on the front of the lorry was the society's title board: "A Watford Cine Society presentation", but this time heralding not a film but the set-up on the float.

the fun out of driving, so does an automatic camera make things boringly easy for the cameraman (who ought to be sufficiently interested in his hobby to want to use his own judgment).

But, of course, the manufacturers are right and I am wrong. The people who buy the type of camera that "thinks for itself" are not necessarily simple-minded or just plain lazy. They contend that more film stock is wasted by knob-twiddling than by anything else, that unique shots can be lost if a camera requires half a dozen operations to be performed on it before a picture can be taken. And, less convincingly I think, they assert that a cameraman who doesn't have to fiddle with focusing rings, separate light meters, aperture settings and so on, can give his whole attention to composition.

A man I know owns a Bolex B8 with focusing Yvar. He's had it for six years and he's travelled all over the world with it. Some of his pictures are good but many are hopeless. He complained that it was too complicated for him: "All these figures round the lens and having to guess about distance and light. Can you recommend something really simple and straightforward?"

I named four cine cameras which will, I think, meet his requirements, but I was a little stunned, for he is a man of considerable intelligence. Would you have thought that a Bolex B8 would be too complicated for a Bachelor of Science? It isn't, of course. He just can't be bothered. In my experience the can't-be-bothered attitude usually extends to all phases of film-making, and not merely to the mechanical details. That, of which the unwillingness to learn the operation of a camera is but a symptom, accounts for all those hopeless pictures.

EXPERIMENT WITH A ZOOM

IN THEORY, the standard of definition you get from even the finest zoom lens cannot equal that of a high quality prime lens, but theory and practice don't always agree. Subjective reaction from an audience may be quite different from predictions based on laboratory experiments, and yet be just as valid. For example, with a tactlessness of which I am ashamed I took some monochrome close-up pictures of a not-so-young woman and let her see them on the screen before I had myself run them through. The Switar lens revealed every line and wrinkle. She was plainly shocked. "Do I really look like *that*?" she asked.

My wife came to the rescue. "No," she said, "of course you don't! We see you life-size in natural colour, not with a head four feet wide, in black and white. *He* used the equivalent of a six-element magnifying glass. You should see what it does to me!"

There was quite a lot of truth in my wife's soothing syrup. The camera sees people through the impersonal elements of an unblinking lens. We see them with our minds, as well. Which brings me back to the question of definition and zoom lenses. One is repeatedly told that few people can detect any loss of definition when a sequence is filmed with a top quality zoom lens. In other words, their subjective reaction suggests that loss of definition which could be detected experimentally is of no practical consequence.

Yet I find it hard to believe, and though I know that curiosity will make a bankrupt of me yet, I want to find out for myself. So I have bought a Nizo Reflex 8 fitted with a Schneider Focovario lens. I propose to shoot two identical sequences, in as like circumstances as possible, using the same roll of Kodachrome II. One sequence will be taken with the Nizo Focovario and the other with an H8 fitted with Switar lenses.

For what it's worth, I'll tell you the result of this not-very-scientific but nevertheless interesting experiment. In particular, I shall be curious to see if any of the experts can identify which pictures have been taken with which lens (after the film has been chopped up and spliced with the deliberate intention to confuse). If the difference proves to be undetectable, what then? Sadly, I'll predict that, within a few years, prime lenses on 8mm. cameras will be a thing of the past.

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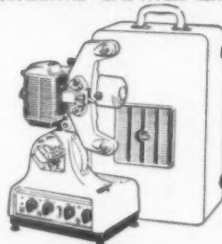
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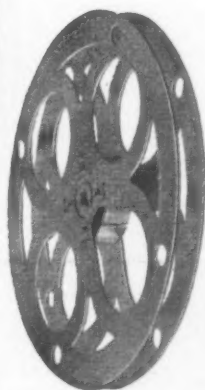
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Your Problems Solved

Jerky Panning

Panning shots made with my Admir 811A camera are intolerably jerky. Am I right in thinking that this is due to the faster exposure time of 1/50 sec. and, if so, what can I do to obtain smoother results?—R.B.R., Rugby.

We agree with your diagnosis: other things being equal, jerkiness in panning shots increases as exposure time is reduced. To obtain at 1/50 sec. the smoothness given by a camera with an exposure time of 1/35 sec., it is necessary to pan 35/50 times more slowly—that is, make the sweep over a given pan take 50/35 times as long.

Making Dissolves

Is it possible to make a good lap dissolve on a camera (Revere C.87) which has no back-wind?—J.P.C., Lancaster.

It is, if you arrange to make the dissolve at the beginning of the first or second run. This is the drill:—

1. Thread the camera so that a known frame—say one foot from the tip of the film—is in the gate before you close the lid. Then, so that the camera can be re-threaded in exactly the same way for the second exposure, mark the film at the point where it enters the gate channel. Do this with ink, a scratch or pinhole; China-graph is likely to leave coloured wax in the gate which could smear your shots.
2. Close the lid and run off exactly three feet to use up the rest of the (Kodak) leader length. This is most accurately done by timing—just 15 seconds at 16 f.p.s.
3. Shoot the first half of the dissolve, timing it exactly (preferably with a stop watch), and fading out to black over a known period—two seconds, perhaps.
4. In the dark, open the camera, open the gate, and wind back. Re-thread with the same starting frame in the gate by reference to the mark made in (1).
5. Close camera and, with lens capped, run off three feet (15 seconds) as in (2). This will bring you to the end of the leader.
6. Still with lens capped, repeat (3) but stop the camera at the point where the fade-out began. This would mean a run two seconds shorter than in (3), assuming

you decided on a two-second fade.

7. Remove cap from lens and shoot the second scene of the dissolve, starting with a two-second fade-in.

Since the accuracy of the overlap depends upon the speed of the camera, the spring should be equally wound at the beginning of each run.

Cine Punctuation

When, generally, should scenes be linked by (a) a straight cut, (b) a fade-out followed by a fade-in, (c) a dissolve?—J.E., Liverpool.

It is possible to lay down certain rules for the use of these visual punctuation marks but a pity to abide by them too slavishly. When to use which is best learned by studying the work of good professional film-makers, either in the cinema or on TV.

The rules, for what they are worth, could be summarised thus:—

(a) CUT between the different elements of the same connected and continuous sequence of events.

(b) FADE-OUT/FADE-IN between events separated by a reasonably long interval of time and/or space.

(c) DISSOLVE between events separated by a shorter time interval, or a zero interval in the case of simultaneous events happening in different places, or an interval of any length if the two scenes making up the dissolve have some visual element in common. (Special applications of dissolves include introducing a flashback, showing what an actor is thinking, and compressing the time taken for something to happen—for instance, a scene of a bricklayer starting to build a wall could dissolve into a scene of his laying the last few bricks.)

Perhaps the clearest distinction to be made between the occasions for using (b) and (c) is to say that there is an element of finality in a fade-out—comparable, in a way, to the end of a paragraph or chapter—while in a dissolve there is an element of continuity. Two incidents that might be connected in a written story by “Meanwhile” or “Eventually” are often connected by dissolving in a film.

But these rules are only a rough guide. The best way to master the linking of shots is, we repeat, to study the work of those who have already mastered this important but rather elusive craft.

The 9.5mm. Reel—cont. from p. 22.

pad. There is more room in the H and National cameras for the modified gate because in these the presser pad carrier is fixed.

Film can only, of course, be wound back into the feed chamber provided there is room for it. As the film in the camera at any stage must have come from this chamber, it ought to be possible to back-wind at any time, but it is often packed fairly tightly in the feed chamber, and the coils are not always sufficiently free until about six to ten feet have been used.

The number of frames one can rewind successfully depends on the type and age of the film. I have wound back eighty or more frames without trouble, but very green film does not go easily, and for this I suggest a limit of 48 frames (3 seconds' filming time). Generally speaking, 48 frames are quite enough for a neat dissolve. Evidence of a jam if too much is wound back can usually be heard, the clicks no longer being regular. If this happens and winding is stopped at once, little or no damage will be done, except that the one or two frames in the gate may be scratched. Pressing the release button will at once clear the jam. The footage counter operates in reverse when the back-wind handle is turned and thus always shows the correct amount of film used.

It is important that the film should be tightly loaded into the charger. If it is allowed to expand to fill the whole of the feed chamber, there will be insufficient room unless a considerable footage is run off first. So if you have a darkroom, check the loading. The film sold in cans of three 30ft. rolls tends to be more tightly wound than that already in chargers, so gives no trouble in this respect.

Here, then, is the drill for back-winding.

1. Start only after 10ft. or more of film has been run off.

2. Do not rewind against a fully wound spring.

3. Cover lens with cap before turning handle.

4. Turn handle clockwise, counting the clicks as each frame is returned. Listen carefully for any sign of jamming. Do not wind back more than 48 frames.

5. Remove lens cap and back-wind handle before filming normally.

The normal forward running of the camera is unaffected. The cost of adding the rewind handle to the Prince, H and National cameras, which must be in good condition, is £3 2s. 6d.

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ACW TEST REPORTS



Bauer 88 H 8mm Camera

THIS CAMERA from Western Germany is a close relative of the Bauer single-lens 88F, with important additions to make it more versatile: lens focusing, triple turret, a choice of speeds, and three built-in filters. Photo-electric exposure control is fully automatic, as before, and except for a change in the finder system and the addition of the speed control the body is identical to that of the parent model; all the other new parts have been built into a slim housing added to the front.

Body.—Light alloy die-castings, with light grey hammered lacquer finish, inset black leather side panels, and bright beading. Door, hinged at back, is fastened by a double-action catch which has to be pulled back and then swung down before it can be opened. Light trapping is by a 1/16in. tongue-and-groove join all round. Standard English (4in. Whit.) tripod bush is placed near the centre of the base.

Gate.—Fully relieved so as not to contact film in picture area, and blackened to minimise any tendency to halation. Pressure plate carrier is hinged inside and can be swung right back for easy cleaning. A knob attached to the plate prevents the camera door from shutting until the gate is fully closed—a valuable safety point. The pressure plate derives its tension from a wide leaf spring, and a similar spring along the side provides sprung edge guiding to the outer edge of the film.

Intermittent.—A sprung, non-retracting claw engages the second film perforation below the bottom of gate (position +2). Angle of shutter, the usual rotating disc, is not stated but is probably about 180°; this gives an exposure time of 1/32 sec.

at 16 f.p.s. and *pro rata* at the other speeds (24 and 64 f.p.s.).

Film Path.—A relieved roller above the gate and a rubber-covered post below are used to counter interaction between the spools and the film in the gate. Take-up tension, through the customary slipping clutch, is so adjusted that the tail of the film remains trapped in gate; thus it cannot spring loose on the spool and, when the door is opened, lead to fogging. While the failure to "code" the spool spindles with three- and four-toothed dogs to prevent incorrect insertion of a spool may be regretted, the clear threading guide stencilled on the base-plate makes errors easy to avoid. The spool supplied with the camera is, in fact, non-standard, with four slots in each cheek, but this would matter only on the rare occasions when one wanted to transfer a half-exposed film to a camera having normally coded spindles. A feature of the Bauer spool that many users will approve is the coiled spring which helps to grip the tongue of the film when it is pushed through the slot in the core.

Footage Counter.—An arm, resting on the take-up spool, causes a red field to traverse a scale on the camera door; this is marked in feet and metres and shows the amount

of film left unexposed. Depressing the door catch to open the camera door automatically swings the arm out of the way.

Motor.—Ten turns of a fold-over key are needed for a full wind of the spring, which runs about 6ft. of film (=30 sec. at normal speed) before starting to slow down. There is no automatic cut-out—a surprising omission, we felt, on a camera of this class—so that if permitted the camera will expose a further two feet or so at a reduced speed before it stops. Because of this it is particularly necessary to get into the habit of rewinding after every shot.

Speed is controlled by a centrifugal governor set to 16, 24 or 64 f.p.s. (but not intermediately) by a control fitted with click stops on the right-hand side. Our tests showed that at the two lower speeds the camera was running too fast (Table 1),

SET SPEED f.p.s.	16	24	64
TRUE SPEED f.p.s.	20.2	28.5	65.2

TABLE 1, RUNNING SPEEDS ON TEST

the error at 16 f.p.s. being rather serious. It is possible that the model submitted to us was exceptional in this respect, and that normally the speeds are much closer to the marked values; as always, however, we report as we find. In any case, this is a fault capable of easy correction by the manufacturer or agent. Speed constancy as the motor loses power can only be described as fair, and could do with improvement (Table 2).

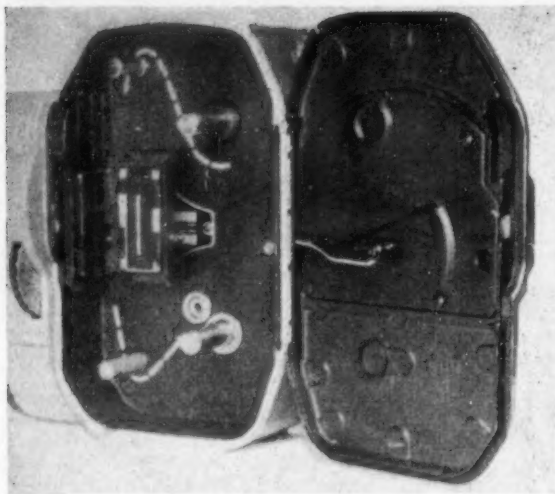
INTERVAL sec.	0-10	10-20	20-30	30-35
AV. SPEED f.p.s.	20.2	19.0	17.1	14.9

TABLE 2, SPEED CONSTANCY

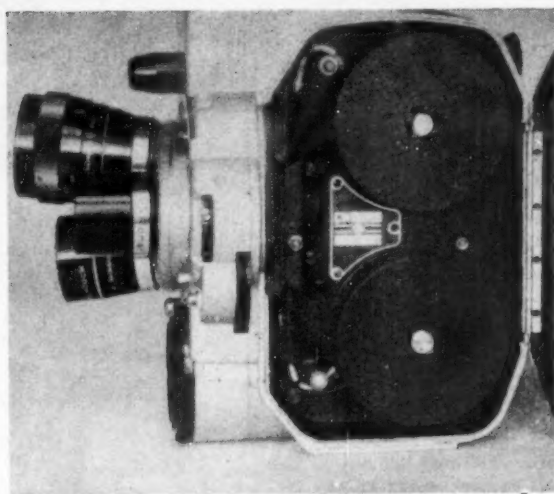
A speed slower than 16 f.p.s., would have been a useful addition for trick effects and emergency use in poor light.

Release.—A small bar on right of the camera is pulled downwards for continuous running, pushed upwards for single frames, and a sliding button locks it either OFF or ON, giving security lock and lock-on run respectively. It is a pity that no provision is made for a cable release for, in single-frame animation particularly, this can be useful.

Viewfinder.—The life-size (1:1) telescopic-optical finder has an eyepiece focusing through ± 5 diopters to accommodate the user's eyesight; we would have liked to have seen a locking screw on this, so that the adjustment could not be shifted accidentally.



Pressure plate hinges back for cleaning, giving easy access to both halves of gate.



Bauer 88H threaded; door cannot be shut unless gate is properly closed as here.

When the lens turret is turned, opaque masks are automatically introduced to match the field of view of the finder to that of the lens. The mask for the standard lens (only) is coupled to the focusing control, which moves it diagonally to provide automatic parallax correction at close distances—right down to 10in. As the wide-angle view takes in the whole of the finder field, there can be no similar parallax corrections with the w.a. attachment; however, few wide-angle shots are taken at close distances, so the absence of this facility does not matter unduly (if necessary, of course, parallax correction can be made in the usual way by tilting the camera, the finder axis being $1\frac{1}{2}$ in. above and $\frac{1}{2}$ in. to the right of the lens axis). The telephoto attachment focuses down only to the region of 10ft., and at this distance parallax can be safely ignored.

Viewfinder Definition

On test, we could not adjust the finder eye-piece to give uniform definition right across the wide-angle field; the most satisfactory setting proved to be with the centre sharp and with rather soft focus at the sides. At this setting, the masked fields for the other two lenses were well defined except in one corner (due to the parallax correction shift) when the standard lens was set to distances of less than about 2ft. It is a simple matter to re-focus the eye-piece if details at the boundaries of the finder field have to be seen clearly, though such occasions are rare.

The finder eye-piece is unusually large— $\frac{1}{2}$ in. diameter—and should present no difficulty to users wearing glasses. Thanks to the optical construction, looking through the finder off-centre does not alter the position of the image, thus no error

is caused if the eye is incorrectly placed at the eye-piece.

Lenses.—The basic lens is a 13mm. f/1.8 Rodenstock Ronar, built into the body, and focusing down to 24cm. (10in.) by a milled wheel protruding from the left of the front plate. There is a fixed-focus lock at the 23ft. setting, and the camera may be left set on this for the majority of general work.

The focusing scale can be set by the manufacturers to read either in feet or metres; it was metric in the camera sent for review. Associated with the focusing scale is a depth-of-field scale of the usual type for apertures of f/4 and smaller—particularly useful for differential focusing.

The turret position corresponding to the standard 13mm. lens carries, in addition to a deep hood, a glass which serves mainly as a dust excluder but may also help to match the colour rendering of the lens to that produced by the two afocal attachments. These—a $\times\frac{1}{2}$ Rodenstock (6.5mm.) wide-angle and a $\times 3$ (38mm.) tele—are mounted on a small diverging turret (i.e., with the lenses at an angle and not parallel), allowing the turret spacing to be made conveniently small without the danger of mutual interference.

Before the turret can be turned, a small button on the right of the front plate must be depressed; this locks again automatically when the next lens has been rotated into position.

The wide-angle attachment is nominally fixed-focus and, generally, will be used with the basic lens in its click-stop position, when everything down to about 5 $\frac{1}{2}$ ft. at full aperture, and to 2ft. at f/8, will be in focus. But it is possible to work at much closer distances by altering the focus scale of the main lens; although the

scale marked on this lens no longer applies there is a conversion table in both inches and millimetres, with a pictorial key, on the back of the camera. This shows that it is possible to focus to as close as 4in. from the film plane (marked with the standard symbol on the door catch), which is only about $1\frac{1}{2}$ in. from the front of the lens. At such short ranges, parallax correction will have to be made most carefully by the user, since the automatic correction does not operate for the wide-angle lens.

The telephoto attachment can be focused, by rotating the front of its barrel, down to a little under 10ft. The focusing ring of the basic lens remains in its click-stop fixed-focus position while the telephoto is being used. (Again it is possible to focus to slightly closer distances by adjusting the main lens, but for the telephoto, unlike the wide-angle, no conversion table is provided and the settings would have to be determined experimentally.)

The focusing scale for the tele is engraved round its barrel, as is a depth-of-field scale—very useful on a lens having relatively limited depth but, strangely, not in agreement with the table published in the instruction booklet. It would seem that the two have been calculated for different circles of confusion, about 0.0004in. on the lens and 0.0003in. on the tables. Still, as a 0.001in. circle is often regarded as acceptable, the guides on the lenses may be followed quite safely.

Exposure Control.—The iris takes the form of two shaped slots, mutually at right-angles, inside the basic lens. These are under the automatic control of a galvanometer which is fed with current from the photo-emissive cell at the lower front of the camera.

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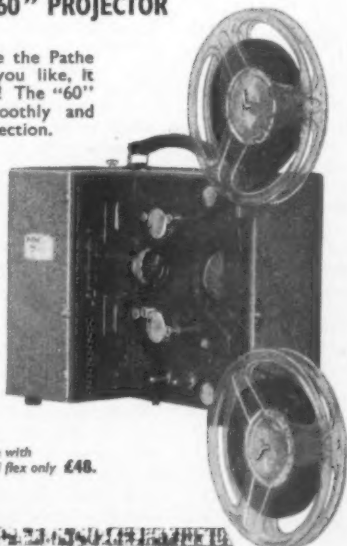
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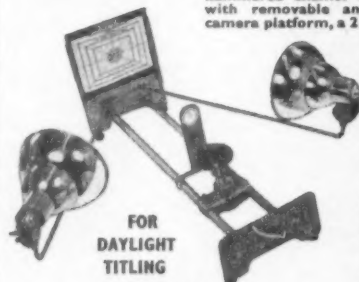
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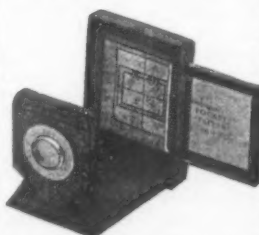


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To use the fully automatic coupled exposure system, the film sensitivity is pre-set on a ring round the outside of the photo-cell, which is click-indexed at one-third stop intervals and numbered at 10, 20, and 40 ASA and 11, 14, 17 and 20 DIN (the overall range is 6-100 ASA or 9-21°). The aperture appropriate to the lighting conditions is then set automatically by the galvanometer.

The working aperture is also indicated under a magnifier on the front plate just above the lens turret; if there is insufficient (or excessive) light for the film in use, another window—placed on the back wall just beneath the finder eye-piece—turns from white to black. It would be more convenient if the warning and, perhaps, the stop in use were visible in the finder (as in the parent 88F), but this would admittedly be difficult with the type of finder used in the 88H. One weakness of the present arrangements is that it is a little difficult to read off the aperture or see whether the warning is black or not in poor light—when, in fact, the latter information is most needed. If in doubt, however, one can move a lever on the left of the front plate from the AUTOMATIC to the FIX position to clamp the galvanometer, and then turn the camera round to check that the indicator is not below $f/1.8$ (or over $f/16$).

Manual Iris Adjustment

The main purpose of the FIX position is, of course, to allow the aperture to be set manually for the occasional shot (such as back-lit subjects and those with abnormal brightness distribution), on which the automatic control might give an incorrect exposure. In such cases, whenever possible, a reading should be taken from close to the subject and the iris then clamped by switching to FIX before returning to the shooting position. Alternatively, if the correct exposure has been worked out by other means, the iris may be adjusted accordingly by switching to FIX and then turning a small button next to the window showing the working aperture. If the exposure is not known, a general reading may be taken by pointing the camera at the scene, clamping the iris and applying an appropriate correction when turning the button. But these expedients will seldom have to be used. On the vast majority of shots the automatic control alone will give satisfactory results. When the camera is on FIX, an indicator appears in the finder window as a warning that the automatic control is not operating.

The exposure meter is coupled to the running speed selection dial, so that no adjustments have to be made on, say, switching from 16 to 64 f.p.s.; one can in fact do this in the middle of the shot and still retain correct exposure. On test the acceptance angle of the meter was found to be about $43 \times 37^\circ$ for a drop in reading of one stop, $47 \times 44^\circ$ for two and $63 \times 56^\circ$

for three stops; objects outside the field of view of the wide-angle lens will thus have little effect on the iris setting made by the galvanometer.

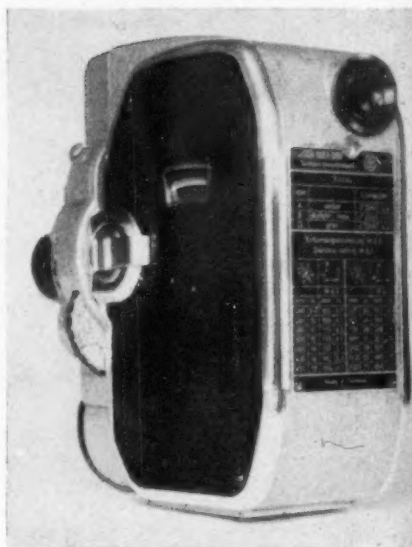
Fades are reasonably easy to make with the 88H. For fading in, one starts by setting to FIX and then closes the aperture down as far as it will go past $f/16$; the camera is then pointed at the scene and the control lever moved to AUTO, causing the iris to open automatically to the correct value (the user, of course, has no control over the duration of such a fade).

For fading out, the reading for normal exposure can be clamped by setting to FIX and the setting button then turned with the tip of the finger until the iris is closed as far as it will go. It is not strictly necessary to clamp the reading beforehand, for the aperture can be closed simply by depressing the button.

Either way, though, fade-outs are not easy with the camera hand-held and a better method (which can, however, be used only with slow films) is to turn the film-speed setting ring, taking care not to let the hand or fingers obstruct the window of the photo cell. Fade-outs, in particular, are easily accomplished like this, for by turning the ring to the 100 ASA position the electric eye can be fooled into closing down by over three stops from the 10 ASA setting, and the rate of the fade may be controlled quite easily. The reverse procedure can be used for fading in, but care must then be taken to ensure that one does not go past the desired setting.

Filters.—A useful turret built into the camera positions one of three filters in front of the basic lens: an "umber" (for using artificial light film in daylight), a slightly yellow "skylight/haze" (to cut distance haze, and also useful for reducing the cold appearance of colour film exposed in dull weather), and a 4x "grey" neutral-density filter (allows fast film to be used in bright light, and extends the range of a fade over another two stops).

Filters are selected by turning a control disc just above the focusing wheel, locked by a small button. The filter in use is identified by a code letter appearing in a small window—A, B and G respectively, for the filters mentioned above, with a fourth, clear, position denoting no filter. A panel behind the camera gives the corrections to be applied to the exposure meter for each filter. These are -3° , -1° and -6° DIN for A, B and G. The latter, unfortunately, cannot be set on the meter with Kodachrome or other 10 ASA films, as it falls outside the range of the setting control. It may be argued that a neutral-density filter is not required with so slow a film, but the extra two stops are useful for fades in bright light; still, manual setting of the stop can get over that difficulty, or, if automatic working is required, a mask or filter having the required 25% transmission could be fitted over the photo-



Wheels below door are the focusing scale and associated depth-of-field scale. Tables at rear give data on the filters and wide-angle attachment. Above them, just below the large viewfinder eyepiece, is the window that turns black when lighting conditions are outside the range of the automatic exposure control.

cell. One regrets that the designers did not couple the filters to the electric eye, as they did the running speeds, for this would have saved time and removed a possible source of error.

Instruction Booklet.—This is well written, and almost every point is illustrated with clear photographs. There is a special section at the beginning "for those in a hurry", and the novice will have no difficulty in using the camera successfully if he follows the nine simple steps shown in the photographs. The rest of the booklet explains in detail the uses of the various controls, and also includes a section on setting exposure manually. On the whole, it is an exemplary book.

Performance.—The Bauer 88H handled well in the hand and on a tripod, though the multiplicity of controls and locking buttons tended to be a little confusing at first.

The exposure meter produced consistently well exposed results with all three lenses under all normal lighting conditions. A little care is necessary not to obstruct the cell window during use; and the accessory pistol grip which has just become available should greatly help in this respect. The grip, by the way, also carries a tripod bush and a cable release socket, but the release cannot be used to expose single frames, for which it is perhaps most often needed.

Reasonably good exposure matching was obtained at all three running speeds, though shots taken at the 16 f.p.s. setting were a little darker than those made at the higher speeds, no doubt because the camera, as already mentioned, was running too fast. When exposing single frames, it is necessary to close down the lens by about half a stop over the 16 f.p.s. reading or, if automatic working is required, to increase the film sensitivity by two

small diameter of the front lenses of the attachments—a design compromise to reduce the overall size of the turret.

Although no flare was experienced in our tests, one could perhaps have wished for the attachments to be provided with better hooding.

Shots of lens-test charts, examined with a low-power microscope, showed that the definition at the extreme right edge of the frame was relatively lower

TABLE 3, VIEWFINDER FIELD AND PROJECTED IMAGE.

LENS	Field in finder (at 10ft.)	Discrepancy (inches) with respect to projected image			
		Right	Bottom	Left	Top
6.5mm.	74½ × 55½in.	0	-2	-7	-3
13mm.	36½ × 27½in.	+½	-2½	-4	-½
38mm.	13 × 10in.	+1	-½	-1½	0

divisions—a fact that should be mentioned in the otherwise excellent instruction book.

Steadiness was extremely good horizontally at all speeds. Of vertical jump there was only the slightest trace on our double-exposed test target, and superimposed titles were quite satisfactory.

At normal speed the camera accelerates quickly, and the first frame is only a trace lighter than its successors—not enough to show a flash-frame on the screen, but sufficient to allow the start of shots to be identified easily when editing.

The filters were found to have the factors stated, though the haze filter is a little stronger than some and should be used with discrimination; in sunshine on near subjects it makes the picture too yellow.

The viewfinder accuracy was not as high as one might expect of such an elaborate system; in particular, it tended to cut off too much at the left of frame, resulting in objects centred in the finder being off-centre on the screen. This was so at all distances, showing that the parallax correction was working correctly and that the basic setting was out. It is possible that this again is an isolated fault not found on the majority of models. The finder tests, made at taking distance of 10ft., are summarised in Table 3.

Uniform Definition

The performance of the lenses is good. Test subjects showed uniform definition right across the frame. Only at full aperture were the results on the screen perceptibly less than sharp, and they quickly improved on stopping down.

Both the wide angle and tele attachments were responsible for some vignetting at full aperture, visible on the screen as darkening at the corners. This was greatly reduced by stopping down to f/2.8 and disappeared completely from f/4 onwards. The basic 13mm. lens was free from this defect, and its magnitude is in any case too small to be obtrusive in the majority of scenes. The cause is probably the rather

than at the left with all three lenses, but this loss of quality was hardly visible during ordinary projection and thus does not matter unduly. The results on the screen are what count and these could be considered most satisfactory.

The focusing scales were tested at several points and found to be correct. The accuracy of the footage counter was quite good, though a slight bulge where the end of the film entered the core slot caused the reading to oscillate a little as the take-up spool turned. The frame line was of normal thickness, and correctly positioned so far as to bisect the sprocket-holes.

The Bauer 88H measures 5½ × 2½ × 6in. over the turret, and weighs 2lb. 6oz. At £137 10s. (including case) it is not a cheap camera, but it can be safely recommended to the enthusiast who is prepared to pay for versatility, an efficient automatic exposure control, and the prospect of high-quality results.

Submitted by Neville Brown & Co. Ltd.

TO BEGINNERS, an apology; our detailed test report on the Bauer camera compelled us to leave out from this issue the 24th instalment of their special feature, *Making a Start*. H. A. Postlethwaite's next lesson, on panning and tilting, will appear next week.

* * *

THE SPECIAL "R" type magnetic recording head for striped film—it has the laminations ground away on one side to prevent rubbing in the picture area—is sold at 58s. by P. A. Marriott & Co. Ltd., 284a Water Road, Wembley, Middlesex. We regret that an incorrect address was given on the "Sound Topics" page of May 4.

* * *

H. W. WICKS has again been elected Secretary of the British Amateur Cinematographers Central Council, Chairman for 1961-62, in succession to F. M. Marshall of the Scottish Association of Amateur Cinematographers, is Gordon Malthouse, editor of *ACW*.

NEWS FROM THE CLUBS

Two members of FINCHLEY A.C.S. are again representing the society on the executive committee of the local Society of Arts. Although it has taken part in all the latter's shows and meetings, membership has not brought it much material benefit so far, but the club hopes that it will be able to attract members from the eleven art groups in the society, is mindful of the publicity it might gain, and—above all—feels it should do all it can to get an arts centre established in Finchley. In production: a film of the district, groups of two or three members each being responsible for a sequence. There will be no commentary (the film is to be sent to a French club), and considerable attention is therefore being paid to the clarity of the visuals. It is being shot on 8mm. colour, and is to be a pilot film for a later 16mm. version; but where scenes cannot be repeated both gauges will be used. Financial note: proceeds from the sale of cups of tea pay the rent. (Peter Crawley, 19 Eton Grove, Kingsbury, London, N.W.9).

On the invitation of the Town Council, TAUNTON C.C. covered the visit of the Duke of Edinburgh to the town last month. The film is expected to run for about 20 min. (J. T. Bass, 88 Priors Wood Road, Taunton).

KEIGHLEY C.C. is making a trip to Grimsby on July 16 to film on the trawlers—a respite from the work that has been going on on the conversion of its new premises. When complete these will emerge as a cinema with 20 tip-up seats (screen masking adjustable from the projection room), studio with adjoining sound-proof recording room, two rooms for social activities and a kitchen. (Donald S. Collett, 24 Acres Street, Keighley, Yorks.)

Some 800 people saw the BURY A.C.S. 8mm. colour film, *Our Town*, when it was shown for three nights at the Co-op Emporium. Depicting four aspects of Bury—the daily round, industry, civic, pictorial—it was a year in the making (production still on page 14) and makes use of five film stocks: Agfacolor, Anscochrome 25 and 100 ASA and Kodachrome Daylight and Type A. 1,700ft. were shot; running time of edited version: one hour. Striping proving unsatisfactory, tape via a Cinerecorder was used for the public shows (two Ciresound projectors). (G. David Hogg, 4 Solness Street, Bury, Lancs.)

Problem exercising CHEADLE & GATLEY C.C., who were a year old last month: shall they stay on in their HQ (nice big clean room at a reasonable rent, but on a short term basis, and nothing may be left on the premises) or leave it for a larger room with bar and the social amenities offered by a local cricket club. But they'd have to join the club in a body and have yet to be sure that they could have the room entirely to themselves whenever they wanted it. (T. G. Lewis, 12 High Grove Road, Cheadle, Ches.)

Eric Granshaw gained three awards for two films in WANSTEAD & WOODFORD C.C.'s annual competition. His *Tea and Apathy* and *Englishman's Home* were judged the two best 8mm. films, and the former won the Best Film of the Year award. The two best 16mm. films were *Corton Holiday*, by Roy Garner, and *What Will it Be?*, by Mrs. F. M. Webb. Best novice film: *In Search of Sunshine*, by Mrs. Madge Thomas. (Mrs. F. M. Webb, 120 Elphinstone Road, Walthamstow, London, E.17.)

The GRASSHOPPER GROUP's coming season will see the formation of a number of 8mm. production groups composed of members who attended the highly successful lecture course. This year's competition films were again judged by the audience who, it was found, had given the same number of marks to *Aether*, an *avant garde* work by Herman Wuyts and Filmgroep 58, and to *Go Man, Go*, a travel film by the University of London Film Group. The Belgian film emerged a decisive winner on a secret ballot. Evidence of the high quality of the entries is seen in the fact that two of them, *Commercial*, by Paul Hansard and Lionel Lee (Four Star award in this year's Ten Best) and *Integral*, by Alan Cohen, are to be added to the Group's fast expanding 8mm. and 16mm. libraries. (Terry Nunn, 60A Pattison Road, London, N.W.2.)

Now eleven years old, POTTERS BAR C.S. begin their new season next month. Expecting the supply of Mood Music records to dry up (a fear since proved unfounded—see ACW for June 15) they

recently spent £10 on them. (K. Stephens, 25 Oulton Crescent, Potters Bar, Middx.)

Four members of ORDANCE SURVEY C.C. are filming a cycling event this month, but the club was formed not to make films but to assist members get the most out of their hobby. Membership is restricted to Ordnance Survey personnel and their families, but any amateur is invited to contribute a cine talk on a 3in. reel of tape, which will be replaced or returned after use. (J. Moles, Radipole House, Stanton Road, Regents Park, Southampton.)

Valuable feature of the SOUTH LONDON ASSOCIATION OF CINE CLUBS Newsletter: a diary of forthcoming meetings and excursions arranged by member clubs. These include an evening car rally (North Downs C.S., July 11), tape recording demonstrations (Kingston & District C.C., July 13), and titling demonstration (Sutton Conservative C.C., July 31). Details of membership from W. M. King, 12 Sherwood Park Road, Sutton.)

CROYDON C.C. wonder how many clubs have as low a subscription as theirs—£1 a head, or 30s. for husband and wife; yet with profits on refreshments and other services they expect to be able to add a useful balance to the equipment fund. A group of the more knowledgeable members has been formed to help beginners. The annual outing last month was to Arundel and Littlehampton. Four 16mm. films are on the stocks. (C. Haydon Brash, 6 Blenheim Park Road, South Croydon, Surrey.)

BOURNEMOUTH & NEW FOREST C.C. report a strengthening of membership and finance.

Their presentations of the Ten Best and of members' films again proved highly successful. (D. J. Blundell, 41 Hull Crescent, West Howe, Bournemouth.)

ALBANY PRODUCTIONS F.U. are engaged on an 8mm. comedy. New members have been gaining experience from the production of half minute sequences with the assistance of the more knowledgeable. (R. Farmer, 4 Colebrook Close, Worthing.)

Paris Stages 8mm. Film Show

continued from page 21

Monaldo) tells of a father who sees and hears his dead son (the victim of a car smash) wherever he goes.

The British entry gained one second prize and two third prizes. K. Rolf's *ACW Gold Star* film of a year or two ago, *Cinema for Two* (a light-hearted mime in which two characters react to a film they are supposedly seeing) was awarded the second prize in the Fantasy class and a special mention for mime. The first prize was not awarded.

In the Travel and Reportage class third prize went to one of *Amateur Movie Maker's* Top Eight films, *The Glorious Memory*, by C. Clements and A. Reid (second prize withheld). *As Eagles*, by W. Willson, won third prize in the Documentary class. Other classes comprised Folklore (no awards), Poetique (one special mention) and Chanson Filmes (second prize awarded and one special mention).

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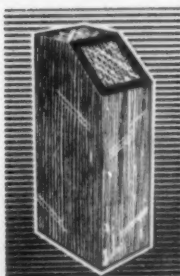
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